

30s-40s

Swing and Sweet

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Preface

This book is a collection of 2- and 4-beat foxtrots, swing, big band and jazz tunes from the 30s and early 1940s. Swing bands, eg. Goodman, played a lot of 20s standards; probably the majority of the Goodman Quartet tunes are from the 20s, and are found in **Dixieland Fake Book**. Waltzes and Latin tunes are in **Gig Book**.

The notes and chords are taken from a variety of sources, including sheet music, published “stock charts”, privately circulated record transcriptions, and my own transcriptions of salient parts of the original records. The object has been to make the selection as practical and the sheets as authoritative as we can, with some great but rarely played, indeed forgotten, tunes you might enjoy playing; the solos and transcriptions are great for concerts. Sometimes, we simplified the chords for playability. These are *old style*, not modern jazz chords.

In some sheets, we have added famous solos, eg. Bunny Berigan’s trumpet solo on Dorsey’s “Marie”, or Ziggy Elman’s solo on “And the Angels Sing”. The main sheet is in the standard key, but well might be altered for vocalists; the record well might be in a non-standard key, and the classic solo in another key. I often transposed the solos into the sheet’s key; you’ll have to integrate it into your performance yourself, but at least it’s there, and you can purchase a transcription into your key from me.

Published fakebooks, eg. Hal Leonard’s excellent “Ultimate” series, have many “pop” tunes from the period, but they often have more modern chords, and virtually never the verse. None of the classic big band tunes in these books have more than the melody, ie they bear no relation to the classic records. “Sheet music” collections are useless on the bandstand, and, again, contain standard pop sheet music, with no reference to the record arrangements.

Phrasing--The tunes as published frequently had phrasing very different from the way the records and bands actually play them--ie, originally square 2-beat phrasing typical of show tunes such as “Foggy Day in London Town” often is played swingy; Gershwin’s “Someone to watch over me”, written in the 1920s, was square 2-beat and *raggy*, now is a standard, very pretty and expressive ballad--so you must learn to hear the tune’s melody but play it in the phrasing style appropriate to the tune, or to the band you’re working with. When you can do that, you have taken the first step in “faking”--improvising. In most cases, two 8th notes are played sort of like a dotted 8th and a 16th, but not quite; here, a succession of dotted 8th-16th combinations is written as all 8th notes.

Tempo values--Each sheet has a tempo value that should be taken as a starting point until you have specific reason to change it. Vocal tunes are played somewhat slower as vocals than as instrumentals. Instrumental tunes are usually faster. Try singing the tune; usually don’t play it any faster than the words are comfortable. Another benchmark is the tempo at which the tune is most effective as a *dance* tune. *Virtually all tunes have a segment of several bars where playing the correct tempo is crucial: too fast and the melody or lyrics feel hurried, too slow and the passage drags; the best tempo for the passage is the best tempo for the tune as a whole.*

Basically this is dance music, music to make your body do something besides stand there.

Some slow tunes are more suitable for expressive playing than others—those that *make* you wail probably will get the most audience response...To help you out, I've included performance notes: 4/4, 2-beat, used terms such as "square", "lilting", "smooth", "driving", to suggest how the rhythm should "feel"; the horns should play in the appropriate style.

I feel that all but concert gigs should be played as dance gigs; do that and the music more likely will be most effective, ie. have the greatest impact on the audience. When playing tunes in Concert situations, if you want to play at "virtuoso display" tempos, that's cool: your function is to be you...But good body-movement tempos probably will get the most response. When planning sets for any type of gig, the best mix makes various parts of the body move, the whole body move in different ways, and occasionally sparks cheers at virtuosity. Study the performance notes, find the precise tempos that make you and your colleagues bounce, groove, swing and stomp the hardest; make lists of tunes that produce the same results; make set lists that mix maximum variety; do it all over again.

There are two main types of improvising: 1. Playing variations on the melody: You have the melody and chords in your head, and you add notes, change the phrasing, etc. 2. Creating something new over the chords. Some musicians who know at least bits and pieces of many tunes enjoy quoting melodies or famous solos during their solos; sometimes the other musicians pick up on this and go 'round and 'round until they run out of quotes; that's not improvising, but it can be a lot of fun and grab audiences.

Note that some tunes have the VERSE and CHORUS. When you see "CHORUS" at the beginning of a tune, the VERSE is at the bottom (if there is an intro., I use "Chorus" to help you find the melody quickly). Usually *the verse is optional, but sometimes it is a standard part of the tune as usually played* (eg. "Star Dust"). I tried to include the verse if it has a significant melody, and indicate when it is usually played.

Most of the tunes are arranged in straight alphabetical order; ignore apostrophes in contractions—all the "I" tunes are together, as are "If, I'm, I've", in that order. Some tunes are out of alphabetical order to enable the pages of 2-page tunes to face each other. The tunes out of order are italicized in the Index.

Playing Swing & Sweet Music Of the 1930s-1940s

Rhythm playing is the main subject of this essay. Old music bands have trouble finding good rhythm players who know the styles. Old music styles are not taught in school at any level, because the teachers don't know anything about the music or how it is supposed to be played. The following is an introduction to the art.

Your job is **Rhythm**: to provide a floor for the horn men and the dancers to bounce on. **Zap!!** You are a **floor**. Physically and aesthetically rhythm persons sit BEHIND the horns, unlike top-40 and rock. Unlike modern jazz, you are **not equal** to the horns.

In fact, there is a musical hierarchy: think of it as an upside-down pyramid: drums on bottom providing the basic beat. Bass and guitar augmenting that, plus harmony. Piano supports the rhythm, but also provides musical fills of all types. The horns are on top and are the main purpose of the band.

If you do your job the horns will be so comfortable that they'll be too busy playing the ideas cascading from their muses to even notice you. And dancers will be liberated, inspired to groove the roof. You are **not** there to "express yourself". Comping is an art; a real artist or just plain old "pro" will be fulfilled by making the band **sound** and **feel** better.

KISS method: Keep it **Simple, Solid, and Soft**. A good rhythm section is a **unit**-- often one can hardly identify the pieces. Make sure you know and play first and foremost the **basic** rhythm strokes for the various dances. *Busy without basic beat confuses the dancers and distracts everyone else!!*

A good bandleader will, within the needs of the gig, try to give each musician, including the drummer, a bit of space to stretch out to relieve the boredom of straight comping.

Drummers: *Big Band / swing* uses the **High-Hat**, and moderate, selective rim and other zaps to propel the horns. Pop drummers use all sorts of Hi-Hat technique for rock and disco; use it for swing and even two-beat tunes! Stay **off** the **ride** cymbals (except, of course, for change-ups)-- many drummers automatically switch to them for swing tunes, and maintain a loud hiss that:

- sounds like hell;
- wastes strokes;
- makes the horn men play louder (and therefore less well);
- keeps the drummer from hearing what's happening in front!!

Most drummers have had some experience playing post-1950 Count Basie or other jazz big band styles that include a lot of various off-beat fills and zaps. That won't work, because 30s-40s swing is hard 4/4 rhythm--the tunes were usually written with that in mind, the big band charts were arranged for it, jitterbug dancing rides on it, and no matter the size of the band, or whether you are using sticks or just brushes, the modern Basie style destroys the feel of the old music. Most drummers can't even play up-tempo tunes with all that clattery non-rhythmic crap without screwing

up the almost non-swinging squarish 4/4 rhythm required, so back to simple 4...whack whack whack whack on snare and not-quite-closed hi-hat. You really ought to do 4 on the floor, but most drummers don't have the foot for fast 4/4.

If you just can't change your basic hand positions or basic ride-cymbal habits, at least dampen them to eliminate the hiss. Use a "butterfly" or similar paper clip to attach a piece of bicycle inner tube to the edge of each cymbal. There are plastic clips with soft material that may do the job. Eliminating the hiss enables one to hear the stroke—the ring dies almost instantly.

Combo playing is basically **brush** work—percussive, not soup-stirring. (Ellington and Basie - type tunes give you more leeway, but check with the band leader.) One of the really neat swing sounds is the combination of 4/4 brush strokes with the "chunk" of the swing guitar. (Listen to Cozy Cole on the earliest Billie Holiday-Teddy Wilson sides.)

Two-beat or "businessman's bounce" tunes should have a nice laid-back, **lilting** feel. Medium-to up-tempo show tunes often require square boom-chucking on the beat, but slow and moderate ones often want a slightly **syncopated snap**, from the **bass** and **piano**. Control it -- this ain't honky tonk or saloon ragtime -- and keep it solid, and you'll see the older crowd do some pretty wild stuff. **Slow** tunes can be played with a variety of dynamics and "feels", so that even at the same tempo, dancers can be inspired to move differently: the laid-back lilt, the lightly played but solid four, the bump & grind, the whacking thumping 4/4 (everyone playing 4 on the beat.) *The ideal set mixes the feel as well as the tempos and dances, so even if dancer response calls for a series of slow tunes, you pick tunes with different feels -- over the course of a set you are trying to make the dancers use every muscle in their bodies, as well as to set a mood.* As soon as you hear the horns syncopating, go into a solid four. It will propel the syncops into the stratisphere.

Guitar: Basically you do 4/4 chunk-chunk, choking it so it doesn't ring -- acoustic, into a microphone, not amplified -- and listen to the piano. Keep the chords simple so the piano has some place left to go. Well selected strokes can have an amazing effect on the overall sound and feel of the band. You can choke your chunks, play on the beat or slightly syncopate it after the top; 2 & 4; or 1 & 3; let the stroke ring for varying lengths of time to lighten the rhythm section's pervasive 4/4; do an occasional fill when there's space (on the 1935 Goodman Orch. records, the guitar is heard clearly, eg. "Goodbye"). *But* how effective all this is depends on how well you integrate it with the rest of the rhythm section. If you see your-self as a rhythm person, at least in this context, playing with the dynamics can be as much fun as fancy solos and runs.

Bass and Piano: DON'T DOODLE!!! Play basically in rhythm. **Bass:** 2-beat starts 1 & 3 and STAYS there; don't switch to 4/4 on the second chorus. 4-beat tunes start and stay 4/4 except for change-ups -- remember the dancers, who don't dig sudden rhythm and tempo changes!! **Piano:** Boom-chuck on non-slow tunes. You can strengthen Horn **riffs** by playing along with them, add riff patterns in out choruses like a Big Band horn section, zap here and there, add controlled fills. Work with the guitar for studied unity or coordinated contrasts. In a 4-piece section, the DBG playing straight 4, with the piano playing riffs, can very powerfully propel the horns and dancers, and make the band sound larger.

Everyone should be listening closely to what the others are doing. If you hear someone taking a fill, or solo, play straight rhythm. When nothing is happening, watch for your chance to fill or take a break. Learn what kind of rhythm or accompaniment each player likes during his solo.

Resources:

There's plenty of music and loads of CDs to help you learn the songs and style. For learning purposes, the literature may be divided into *pop tunes* and *big band tunes*. For the pop tunes, the "Ultimate" series, available at any good music store, are as good a source as any, except that the chords are often somewhat more modern; the "pop" tunes include 1920s-1930s classics such as "I've found a new baby" that were played by small swing and big bands alike; they're just regular tunes with standard structures. However, when it comes to the "big band" tunes, many tunes such as "In the mood" are really known by the Glenn Miller, etc., record, and so you have to learn the salient parts of the record. "In the mood" has a classic introduction which is a set piece and everyone must know it--the melody line and the rhythm zaps; if you screw it up *everyone* will know it. Other pieces such as "String of pearls" have a melody that audiences know, but if you don't play the arrangement ala the record, improvising on the blues chords of the solo section is basically a bull sandwich. And there are no fake books of these classic charts. More often than not if you see those pieces in music books with titles such as "Songs of the Big Band Era", what you are getting is sheet music editions of the *song*, which in no way resembles the chart. So you may have to locate "stock" (published dance band arrangements) charts of the and do a lead line from the piano part, taking chords from the guitar part. *Bottom line: There's virtually no material that's usable on the bandstand, hence this fake book...*

There are hundreds of CD reissues of the classic swing tunes, and an increasing number of CDs with the sweet and 2-beat standard and show tunes. For the small group swing style, the Teddy Wilson Orchestra with Billie Holiday (most often found under Billie Holiday) are splendid examples, as are the Lionel Hampton small group sides from 1937, where the sound of the rhythm section is very clear and the musicians are the greats of the era.

In conclusion, remember: just because *you* think it sucks, doesn't mean what the other guy's playing is bad. And a request for Nu Yawk Gnu Yawk, doesn't mean the guest hates you. You are there to entertain; inspire guests to hire the band for their affairs; and make the boss hire you again. If you hate 'em, they'll know it. So love 'em and earn your bucks.

30s, 40s Must List

The many slow and 2-beat tunes in the list are standards of either the early 30s—the golden age of American song—or swing era, eg “I can’t get started”; or today—some were revived and immortalized by Frank Sinatra (“Way you look tonight”), so they’re often requested. Many “must” tunes are from the twenties, eg. the Goodman Trio/Quartet play list, so check out the Dixie Must List.

After you’ve gone Bb	I’m gonna sit right down and write myself a letter Bb	Star dust C
All of me C	In a mellow tone Ab	Stars fell on Alabama C
All the things you are Ab	Imagination Eb	Stormy weather Ab
Almost like being in love Bb	In the mood Ab	String of pearls C, Ab
Amapola Bb	Isle of Capri F	Summertime Am
As time goes by Eb	Isn’t it romantic Eb	Sweet Lorraine F
At last C	It don’t mean a thing if it ain’t got Bb	Swonderful Eb
Avalon F	It’s been a long long time F	Take the A-Train C
Begin the beguine (Artie Shaw) C	It’s d’lovely F	Tangerine G
Bei mir bist du shoen Am	It’s only a paper moon G	Tenderly Eb
Blue moon Eb	It’s the talk of the town F	There will never be another you Bb
Blue skies Dm	I’ve got my love to keep me warm Eb	These foolish things Eb
Body and soul Db	I’ve got you under my skin Eb	Tuxedo Junction Bb
Caravan Ab	Lady be good F	Undecided C
Chattanooga choo choo C	Lady is a tramp C	Very thought of you Ab
Cheek to cheek C	Little brown jug C	Way you look tonight Eb
Choo choo ch’boogie F	Love is here to stay F	We’ll meet again G
Christopher Columbus F	Man I love C	What a difference a day made F
Dancing in the dark Eb	Marie F	What is this thing called love C
Deed I do Eb	Memories of you Eb	What’s new C
Deep purple F	Moonglow F	Where or when Eb
Do nothing till you hear from me F	Moonlight in Vermont Eb	Woodchopper’s ball C
Don’t be that way Eb	Moonlight serenade F	Wrap your troubles in dreams C
Don’t get around much anymore C	My funny valentine Eb	You do something to me C
Dream Bb	Nearness of you F	You made me love you C
Dream a little dream of me G	Nice work if you can get it F	*****
Easy to love C	Nine-twenty special Bb	Secondary Priority Tunes
Elmer’s tune C	Oh Lady be good F	And the angels sing Bb
Embraceable you G	On the sunny side of the street C	Boogie woogie bugle boy F
Foggy day (In London Town) F	On a slow boat to China Bb	C jam blues C
Fools rush in C	On the Alamo Eb	Cherokee Bb
Exactly like you Bb	Once in a while Eb	Comes love Bb
Frenesi (swing, Rhumba) Ab	One o’clock jump C	Flying home F/Ab
Goodnight sweetheart Bb	Opus one G	Glory of love G
Green eyes Eb	Out of nowhere G	Goody goody C
Harbor lights Eb	Pennies from heaven C	I’ve heard that song before C
How high the moon G	Pennsylvania 6-5000 Ab	Jersey bounce C
I can’t get started C	Perdido C	Let’s dance C
I don’t know why Bb	Red sails in the sunset F	Londonderry aire (Danny boy) F
I get a kick out of you Eb	Rose room F	Lulu’s back in town F
I got it bad and that ain’t good G	Rosetta F	Minnie the moocher G
I got rhythm Bb	Route 66 F	Mood Indigo Ab
I let a song go out of my heart C	Sentimental journey C	Night and day Eb
I’ll be seeing you Eb	Sing, sing, sing Dm	September in the rain Eb
I’ll see you in my dreams F	Somebody loves me F	Smoke gets in your eyes Eb
I’m getting sentimental over you F/Bb	Someone to watch over me Eb	Softly as in a morning sunrise Eb
		Solitude Eb
		This love of mine C

About A Quarter To Nine

1

Al Jolson;
c. H. Warren, 1935

Square 2-beat

♩ = 140

The musical score is written for a single melodic line in 4/4 time, with a tempo of 140 beats per minute. It consists of eight staves of music. Above the notes, various chords are indicated: C, Dm7, Cdim, G7, Gdim, Dm7, C, G7, E♭7, A♭, Fm, Em, Bm7, E7, A7, D7, and G+. The melody features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and ties. The key signature has one flat (B♭), and the time signature is 4/4.

(The) Stars/// are gonna tinkle and shine./// /// This
Eve-/ ning/ about a quarter to nine./// / My lovin'
Arms/// are gonna tenderly twine/// /// a-
Round/ you,/ around a quarter to nine./// / I know I

Won't be late, 'cause at half past eight I'm gonna hurry there// I'll be
Waiting where the lane begins/
waiting for you on needles and pins, And

Then,/// the world is gonna be mine,/// ///this
Eve-/ ning/ about a quarter to nine./// /|||

Ain't Nobody Here But Us Chickens (1)

Light Shuffle

Louis Jordan hit, 1947

♩ = 148

Intro

C

Intro musical notation in 4/4 time, starting with a C major chord. The melody features eighth and sixteenth notes, including a triplet. Chords are indicated above the staff: F7, C, G7, Gdim, Cm6, G7, Dm7, G+Dm7, and C.

Verse

C

B7

C7

Verse musical notation in 4/4 time. The melody continues with eighth and sixteenth notes. Chords are indicated above the staff: F9, C, A7, and G7.

Chorus

C

C7

Chorus musical notation in 4/4 time, marked with a repeat sign. The melody features eighth and sixteenth notes. Chords are indicated above the staff: F, C, G7, and C. The section includes two endings: 1. and 2. C.

Ain't Nobody Here But Us Chickens (2)

2

Bridge

F G7 C F G7 C

D⁹ G⁷ [Break]

C C⁷

F C

G⁷ C

Last X to Ending

Solos, 1 or 2 X

C C⁷ F C G⁷ C

To Bridge vocal.

Ending

C Hey boss man Dm⁷ Cdim Whaddaya say? C

C [Horns break] C⁹

3

ROUTINE: Horn Intro, Vocal Verse, Chorus, solos, Vocal from Bridge, Ending

All Of Me

Moderate 4/4; or hot shuffle

Billy Holiday; c. 1931

$\text{♩} = 140$ **C** $\text{♩} = 158$ **E7**

A7 **Dm7**

E7 **Am7**

D7 **Dm7** **G7**

C **E7**

A7 **Dm7**

F6 **Fm7** **C** **A7**

Fm **G7** **C**

All of me/ // why not take all of me,/ ///
 Can't you see/ //I'm no good with- out/ you./ ///
 Take my lips/ //I want to lose/ them./ ///
 Take my arms,/ //I'll never use/// them.///

 Your goodbye/ //left me with eyes that cry,/ ///
 How can I/ /go on dear with- out/ you./ ///
 You/ took the part//that once/ was my heart,// so
 Why/ not take all/ of/ me./// /|||

Almost Like Being In Love

4

Moderate 4/4 swing

c. 1947

♩ = 140

The musical score is written for a single melodic line in 4/4 time, with a tempo of 140 beats per minute. The key signature has two flats (Bb and Eb). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is indicated as 140. The first staff contains the following notes and chords: Bb7, Eb, F7, Bb, Gm7. The second staff contains: Cm7, F+, Bb, Bb7. The third staff contains: Eb, F7, Bb, Gm7. The fourth staff contains: Cm7, F+, Bb, Bb7. The fifth staff contains: Am7, D7, G. The sixth staff contains: Gm, Cm, D7. The seventh staff contains: Eb, F7, Bb, Gm7. The eighth staff contains: Cm7, F+, Bb, Bb7. The ninth staff is marked with a 'Coda' symbol and contains: Cm7, Bbdim, Bb, C7. The tenth staff contains: Bb, F7, Bb. The score ends with a double bar line.

Chords and notes are indicated above the staff:

Staff 1: B \flat 7, E \flat , F7, B \flat , Gm7

Staff 2: Cm7, F+, B \flat , B \flat 7

Staff 3: E \flat , F7, B \flat , Gm7

Staff 4: Cm7, F+, B \flat , B \flat 7

Staff 5: Am7, D7, G

Staff 6: Gm, Cm, D7

Staff 7: E \flat , F7, B \flat , Gm7

Staff 8: Cm7, F+, B \flat , B \flat 7

Staff 9: Coda, Cm7, B \flat dim, B \flat , C7

Staff 10: B \flat , F7, B \flat

All the Things You Are (1)

4/4 or 2-beat feel. ♩ = 108

c. Kern, 1939

♩ = 114

Chords and notation:

- Staff 1: Fm7, Bbm7, Eb7, Abmaj7
- Staff 2: Dbmaj7, G7, Cmaj7, C6
- Staff 3: Cm7, Fm7, Bb7, Ebmaj7
- Staff 4: Abmaj7, D7, Gmaj7
- Staff 5: Am7, D7, G
- Staff 6: Am6, Bb7, E, Ab+
- Staff 7: Fm7, Bbm7, Eb7, Abmaj7
- Staff 8: Dbmaj7, Dbm6, Ab, A♭dim (3)
- Staff 9: Bbm7, Eb7, Ab, (Bbm6 C7)

All The Things You Are (2)

5

**COUNTER MELODY--LAST X, play
over melody if 2 horns; if 1 horn,
play as out chorus.**

The musical score consists of ten staves of music, all in B-flat major (two flats). The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and ornaments. The score is divided into two main sections by a double bar line on the fifth staff. The first section (staves 1-5) features a melody with a descending line and a triplet. The second section (staves 6-10) continues the melody with a triplet and a final flourish. The score is written for a single horn or two horns, as indicated by the instruction in the box.

Amapola

Moderate swing; also rhumba

Jimmy Dorsey hit; c. 1924

$\text{♩} = 124$

$\text{♩} = 134$

ENDING: play bars 29-30 3 X

(Ama-) Po-/la,/ /my pretty little pop-/py./ /you're like the lovely
Flow'r/ so/ sweet// and heavenly.// /| Since I
Found/ you/ / my heart is wrapped a- round/ you./ / and loving you, it
Seems/ to/ beat// a rhapsody.// /| Ama-

Po-/la./ / the pretty little pop-/py./ / must copy its en-
Dear-/ing/ charm// from you./// /| Ama-
Po-/ la/ /| Ama- po/la,/ /| How I
Long to hear you say// "I love you."// /|||

Anything Goes

7

c. Cole Porter, 1934

Square 2-beat

♩ = 172 G⁷ C

The musical score is written for a single melodic line in 4/4 time, featuring a square 2-beat rhythm. The key signature is one flat (B-flat major or D minor). The score consists of 16 measures, with chords indicated above the staff. The chords are: Am, C⁷, Dm⁷, Fm⁶, C, F⁶, C, G⁷, C, Am, C⁷, Dm⁷, Fm⁶, C, F⁶, C, B⁷, E, B⁷, Em, B⁷, Em, Em⁷, D^b⁰, C⁰, D^b⁰, G⁷, C, Am, C⁷, Dm⁷, Fm⁶, C.

(In) Olden days a glimpse of stocking was
looked on as something shocking, now heaven
Knows,/// /|anything goes./// /|| Good
Authors too who once knew better words,
now only use four-let-ter words writing
Prose./// /| Anything goes!/// |The world has gone

Mad today, and good's bad today, and black's
white today and day's night today, when most
Guys today that women prize today are just silly gigolos. /// So

Though I'm not a great romancer I
know that I'm (you're) bound to answer when you (I) pro-
Pose,/// /| Anything goes!/// ///|

And the Angels Sing

Goodman hit, 1939

Solid 4/4 ♩ = 116

Intro Cm B \flat Cm Gm Cm F 7

Chorus B \flat Cm 7 B \flat dim B \flat Cm 7 B \flat D 7 Gm

Cm C 9 F 7 B \flat F 7

B \flat Cm 7 B \flat dim B \flat Cm 7 B \flat D 7 Gm

Cm C 9 F 7 B \flat

B \flat 9 Cdim B \flat 7 Cdim B \flat 7

B \flat 9 B \flat 7

B \flat 9 Cdim B \flat 7 Cdim B \flat 7

E \flat Cm C 9 F 7 B \flat F 7

B \flat Cm 7 B \flat dim B \flat Cm 7 B \flat D 7 Gm

CODA Cm C 9 F 7 B \flat F 7 E \flat m B \flat

Play 2-3 X, then 4 bars Tom Tom HORA beat, 1 or 2 X DOUBLE TIME,
ENDING: last 8 at regular time, use 2nd ending.

And the Angels Sing (2)

Concert Key

Ziggy Elman Solo. Orig. in F concert

Hora Rhythm (Drums)

Tpt

Chord symbols: $B\flat$, $F7$, $C7$, $B\flat7$, $F7$

Measure numbers: 3, 4, 8, 3

This solo is included because it is a classic, but you'll have to integrate it into the melody sheet yourself.

9 As Time Goes By

♩ = 84

Lilting 2-beat or light 4/4

Rudy Vallee hit; c. 1931

Chorus

Chorus musical notation (8 staves):

- Staff 1: Fm7 B \flat 7 B \flat m6 B \flat 7 E \flat A \flat E \flat dim E \flat C7
- Staff 2: F7 B \flat 7 Fm7 B \flat 7 E \flat
- Staff 3: Fm7 B \flat 7 B \flat m6 B \flat 7 E \flat A \flat E \flat dim E \flat C7
- Staff 4: F7 B \flat 7 Fm7 B \flat 7 E \flat
- Staff 5: A \flat C7 Fm Adim
- Staff 6: Cm A \flat 7 F7 B \flat 7 B \flat dim B \flat 7
- Staff 7: Fm7 B \flat 7 B \flat m6 B \flat 7 E \flat A \flat E \flat dim E \flat C7
- Staff 8: F7 B \flat 7 Edim B \flat 7 E \flat

Verse

Verse musical notation (3 staves):

- Staff 1: E \flat Cm Fm7 B \flat 7 E \flat C+ C7
- Staff 2: Fm7 B \flat 7 E \flat G7 Cm E \flat m B \flat D7 Gm D7 B \flat 7
- Staff 3: Fm7 B \flat 7 E \flat Cm Fm7 A \flat m B \flat 7

At Last

10

Glenn Miller hit, 1942

Slow square 4/4

♩ = 88

The musical score is written for a piano and guitar. It consists of nine staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Slow square 4/4' with a quarter note equal to 88 beats per minute. The score includes a piano melody with various chords and a guitar solo section. The chords are as follows:

- Staff 1: C, Am7, Dm7, G+, C, Am7, Dm7, G7
- Staff 2: C, Am7, Dm7, G7, C, Am7, Dm7, G7
- Staff 3: C, Am7, Dm7, G+, C, Am7, Dm7, G7
- Staff 4: C, Am7, Dm7, G7, C, G7, C, A7
- Staff 5: Dm7, G9, C, Am, B7, Em
- Staff 6: Cm, D7, G, Ddim, Am, D7, G7
- Staff 7: C, Am7, Dm7, G+, C, Am7, Dm7, G7
- Staff 8: C, Am7, Dm7, G7, C

(At) Last,/// /my love has come a- long,/// / my lonely days are
O-ver,/ /and life is like a song./// ///At
Last,/// /the skies above are blue,/// /my heart was wrapped in
Clo-ver/ /the night I looked at you./// / I found a

Dream that I can speak to, a dream that I can call my own./// I found a
Thrill to press my cheek to,/ a thrill I've never known.//You

Smiled,/// /and then the spell was cast,/// / and here we are in
Heav-en,/ / for you are mine at last./// ///|

Tpt

Ella Fitzgerald w/Chick Webb, 1938

♩ 164

F TSx do pattern 8 bars

Gm⁷

164 F TSx do pattern 8 bars Gm7

F Gm7

TSx F Dm Gm7 C7 F Dm Gm7 C7

Chorus F Vocal Solos

Gm C7 Gm C7 Gm C7 F

F Gm C7 Gm C7 Gm C7 F

Bb Bbm F F7

Bb Bbm F Dm G9 C7

F Gm C7 Gm C7 Gm C7 F

Interl. F TSx 8 bars Gm7 Tpt

F Gm7

TSx F Dm Gm7 C7 Fm Bb9 C+

A-Tisket A-Tasket (2)

11

Vocal

The musical score is written for a vocal part and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of 11 staves of music.

Staff 1: Vocal line starting with a whole note Fm chord.

Staff 2: Piano accompaniment with chords Bbm and C7.

Staff 3: Piano accompaniment with chords F, Dm, Gm, Bbm, F, Dm, Gm, and C7.

Staff 4: Piano accompaniment with chords F, C7, F, and 1. Gm, C9, Bbm.

Staff 5: Piano accompaniment with chords 2. Gm, Bbm, F, Bbm, Bbm, F, and F7.

Staff 6: Piano accompaniment with chords Bbm, Bbm, Gm, C7, and Abm.

Staff 7: Piano accompaniment with chords F, Gm, C7, Gm, C7, Gm, Bbm, C7, and F. Marked with *Band voc.*

Staff 8: Piano accompaniment with chords F, Dm, Gm, C9, F, Dm, Gm, and C7. Marked with *FVoc.* and *Band voc.*

Staff 9: Piano accompaniment with chords F, Dm, Gm, C7, Gm, C+, Bbm, F, and Fdim. Marked with *FVoc.* and *Band Voc.*

Staff 10: Piano accompaniment with chords Fdim, F, D7, Gm, G7, C9, C+, and F. Marked with *FVoc.* and *Band Voc.*

Avalon (1)

4/4 ♩ = 210 ♩ = 254

Benny Goodman Quartet, 1937

♩ = 234

Chord symbols and musical notation for the first system:

- Staff 1: C⁷
- Staff 2: F, C⁷, F, Fdim
- Staff 3: C⁷, Gm⁷, C⁷, Gm⁷, C⁷, C+
- Staff 4: F, C+, F
- Staff 5: D⁷
- Staff 6: Gm, D⁷, Gm⁷, B^bm, C⁷
- Staff 7: F, Cm, D⁷
- Staff 8: Gm⁷, C⁷, F

Avalon (2)

12

Clarinet--Goodman ending

The musical score for the Clarinet--Goodman ending of Avalon (2) is written in 4/4 time. It consists of eight staves of music. The first staff begins with a C7 chord and a triplet of eighth notes. The second staff features an F chord. The third staff returns to a C7 chord with a triplet. The fourth staff has an F chord. The fifth staff is marked with a D7 chord and contains a series of slurs. The sixth staff is marked with Gm, D7, Gm7, Bbm, and C7 chords, also featuring slurs. The seventh staff returns to a C7 chord with a triplet. The eighth staff concludes with a C7 chord and a final F chord. The rhythm is indicated as 'Sudden Ending'.

Rhythm:
Sudden Ending

Begin the Beguine (1)

Shaw hit, 1938;
c. Cole Porter

4/4 swing ♩ = 142

Intro C C⁶ Cmaj⁷ C⁶

A C Cmaj⁷ C Cmaj⁷ C Dm⁷ Fmaj⁷ F G⁷ Cmaj⁹ C

B C Cmaj⁷ C Cmaj⁷ Dm⁷ G⁷ G⁷ Dm⁷ Fmaj⁷ F⁶ G⁷ A^{b9} G⁹ C 3

C Cm⁷ F⁷ B^b B^bm E^{b7} A^b E^bdim Fdim G^bdim G Fm⁷ G⁷ [Break -----]

The musical score is written for piano in 4/4 time with a swing feel. It consists of an 8-measure introduction and three 8-measure sections labeled A, B, and C. The key signature is one flat (B-flat major/C minor). The notation includes various chords such as C, C6, Cmaj7, Dm7, Fmaj7, G7, Cmaj9, A9, G9, Bbm, Eb7, Ab, Ebdim, Fdim, Gbdim, Fm7, and G7. Section A features a melodic line with eighth and quarter notes. Section B includes a triplet of eighth notes. Section C ends with a break indicated by a dashed line. The tempo is marked as 142 beats per minute.

Begin The Beguine (2)

13

This musical score is for the piano accompaniment of the second part of 'Begin The Beguine'. It consists of ten staves of music. The key signature is one flat (B-flat major or D minor). The score includes various chords and melodic lines. The first staff begins with a 'D' box and a 'C' chord. The second staff has 'C', 'C7', 'Dm7', and 'G7' chords. The third staff has 'Fm', 'G7', 'A^b7', 'G7', 'C', 'Em7', and an 'E' box. The fourth staff has 'Cmaj7', 'C', '4 C', 'G7', and an '8' measure. The fifth staff has 'Dm7', 'Em6', 'Em7', and 'A7' chords. The sixth staff has 'Dm7', 'G7', 'Am7', 'C', and 'Em7' chords. The seventh staff begins with an 'F' box and a 'Hit it!' instruction, followed by 'C', 'Cmaj7', and 'C' chords. The eighth staff has 'C', 'G7', 'Em6', 'Em7', and 'A7' chords. The ninth staff has 'Dm7', 'G7', 'Fm', 'G7', 'A^b9', 'G9', 'C', 'Dm7', and 'G7' chords. The tenth staff includes a 'Glissandro' instruction and features 'Dm7', 'G7', 'Fm', 'G7', 'C', 'Fm', and 'C' chords, ending with a double bar line.

D C Cmaj⁷ C

C C⁷ Dm⁷ G⁷

Fm G⁷ A^b⁷ G⁷ C Em⁷ **E** C

Cmaj⁷ C 4 C G⁷ 8

Dm⁷ Em⁶ Em⁷ A⁷

Dm⁷ G⁷ Am⁷ C Em⁷

F Hit it! C Cmaj⁷ C

C G⁷ Em⁶ Em⁷ A⁷

Dm⁷ G⁷ Fm

G⁷ A^b⁹ G⁹ C Dm⁷ G⁷

Glissandro Dm⁷ G⁷ Fm G⁷ C Fm C

Bei Mir Bist Du Schoen

Hard 2-beat or Hora ♩ = 216

Goodman Q., Andrews
Sisterws, 1937

Chorus

The Chorus section consists of 10 staves of music in 4/4 time. The key signature has one sharp (F#). The melody is written on a treble clef staff. Chord symbols are placed above the staff: Am, F7, E7, Am, F7, E7, Am, Dm, Am, E7, Edim, E7, Am, Am, F7, E7, Am. The music features a mix of eighth and quarter notes, with some measures containing rests.

Verse

The Verse section consists of 3 staves of music. The first staff has a repeat sign at the beginning. Chord symbols are placed above the staff: Am, Dm, E7, Am, Dm, E7, 4 Am, Dm, B7. The second staff continues the melody. The third staff shows two endings: 1. E7 and 2. E7. The music features a mix of eighth and quarter notes, with some measures containing rests.

Tpt solo might be Ziggy Elman style. DRUM might do hora style on Bridge.

Between the Devil And the Deep Blue Sea 15

♩ = 172
Solid 4/4 swing

Armstrong, Calloway; Peter Duchin
c. Arlen, 1931

The musical score is written for a single melodic line in 4/4 time, featuring a solid swing feel. The key signature has one flat (B-flat). The score consists of eight staves of music. Chord symbols are placed above the staff at various intervals, indicating the harmonic structure. The chords include F, Bb, C7, F, Bb, C7, F7, Bb, Bbm, F, Gm7, C7, F, Gm7, C7, F, Bb, C7, F, Bb, Bbm, F, Gm7, C7, F, E7, A, Bm7, E7, A, D7, A, E7, C, F6, G7, Ab7, G7, C7, F, Bb, C7, F, Bb, C7, F7, Bb, Bbm, F, Gm7, C7, and F. The melody is composed of eighth and quarter notes, with some rests and ties.

| I / don't want / you, / | but I'd hate to lose you.//
| You've got me in between / the Devil and the deep blue sea.///
| I / for- give / you, / | 'cause I can't for- get you.///
| You've got me in between, / the Devil and the deep blue sea.///

| I ought to cross you off my list, /
| but when you come knocking at my door, /
| Fate seems to give my heart a twist, and
| I come running back for more.///

| I / should hate / you, / | but I guess I love you.//
| You've got me in between, / the Devil and the deep blue sea.///

Blue Moon

*Lilting 2-beat; light 4/4; or
rock'n' roll style with triplets*

Marcel, 1961;
C. Rodgers, 1934

♩ = 98 ♩ = 102

(Blue) Moon///, you saw me standing a- lone,/// without a dream in my
Heart,/// without a love of my own./// //| Blue
Moon,/// you know just what I was there for// you heard me saying a
Prayer for,// someone I could really care for./// //And then there

Suddenly appeared be- fore me/ the only
one my arms will ever hold/ I heard some-
body whisper "Please a- dore me and when I
looked, the moon had turned to gold.// Blue

Moon,/// now I'm no longer a- lone,/// without a dream in my
Heart,/// without a love of my own./// //||

Blue Skies

17

♩ = 158
4/4 swing or square 20s 2-beat

♩ = 180

TD=127, BG=154

T. Dorsey, Goodman;
c. Berlin, 1925

Chorus

Musical score for the Chorus of 'Blue Skies'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. The chords are indicated above the staff: Dm, A+, F, G9, F, Bb7, C+, F, A7, Dm, A+, F, G9, F, Bb7, F, C7, F, F7, Bbm, F, Bbm, F, C7, F, F, F7, Bbm, F, Bbm, F, C7, F, A7, Dm, A+, F, G9, F, Bb7, C+, F.

Verse

Musical score for the Verse of 'Blue Skies'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. The chords are indicated above the staff: F, F7, Bb6, Bb7, F, F, F7, Bb6, F6, Fm, G7, Am, E+, E7, C7, Db7, C7, F, F7, Bb6, Bb7, F, A+.

Blues In the Night

Hard 4/4 or slow shuffle; horns play dirty filthy

Dinah Shore, Shaw, Goodman,
Lunceford, 1942; c. Arlen, 1941

A B^{\flat} $\text{B}^{\flat 7}$

$\text{E}^{\flat 7}$ B^{\flat} F^7 B^{\flat}

F^7 C^7 F^7 B^{\flat}

B B^{\flat} $\text{E}^{\flat 9}$ B^{\flat}

$\text{E}^{\flat 9}$ F^7 B^{\flat}

F^7 C^7 F^7 B^{\flat}

C $\text{E}^{\flat 9}$ $\text{Cm}^7(\flat 5)$ F^7 $\text{D}^{\flat 9}$

Fdim $\text{B}^{\flat m6}$ C^7 F^7 $\text{E}^{\flat m}$ $\text{A}^{\flat m}$ F^7

$\text{E}^{\flat 9}$ $\text{Cm}^7(\flat 5)$ F^7 $\text{D}^{\flat 9}$

Fdim $\text{B}^{\flat m6}$ C^7 F^7 $\text{E}^{\flat m}$ $\text{A}^{\flat m}$ F^7

Interlude $\text{B}^{\flat 7}$ $\text{C}^7(\flat 9)$ F^7

Ending C^7 F^7 B^{\flat}

Vocal A B C A, band A B, maybe solo or two, vocal, ending.

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat major or D-flat minor). The tempo/style is 'Hard 4/4 or slow shuffle', and the instruction 'horns play dirty filthy' suggests a gritty, bluesy feel. The score is divided into sections: A (8 measures), B (8 measures), C (8 measures), Interlude (4 measures), and Ending (4 measures). Chord symbols are placed above the staff to indicate harmonic structure. Section A starts with a B-flat major chord and ends with a B-flat dominant 7th. Section B features a B-flat major chord and an E-flat dominant 9th. Section C includes a variety of chords including E-flat dominant 9th, C minor 7(b5), F dominant 7, D-flat dominant 9th, F diminished, B-flat minor 6, C major 7, F dominant 7, E-flat minor, and A-flat minor. The Interlude consists of B-flat dominant 7th, C major 7(b9), and F dominant 7. The Ending features C major 7, F dominant 7, and B-flat. The score includes many triplet markings and slurs, indicating a complex, syncopated melody. A box at the bottom right provides performance instructions: 'Vocal A B C A, band A B, maybe solo or two, vocal, ending.'

Body And Soul

19

Tenor sax special

4/4 let Sax soloist set tempo

Coleman Hawkins classic, 1939; c. 1930

♩ = 92

Chords: $E\flat m7$, $A\flat 7$, $A\flat +$, $D\flat M7$, $A\flat 7$, $Fm7$, $Ddim$, $E\flat m7$, $A\flat 7$, $F7$, $B\flat m7$, $E\flat m9$, $A\flat +$, $D\flat$, $Fm7$, Do , $E\flat m7$, $A\flat 7$, $A\flat +$, $D\flat M7$, $A\flat 7$, $Fm7$, $Ddim$, $E\flat m7$, $A\flat 7$, $F7$, $B\flat m7$, $E\flat m9$, $A\flat +$, $D\flat$, $Em7$, $A7$, D , $A7$, D , G , D , $A7$, D , $Dm7$, $G9$, C , $Cdim$, $Dm7$, $G7$, $G+$, $C7$, $B7$, $B\flat 7$, $E\flat m7$, $A\flat 7$, $A\flat +$, $D\flat M7$, $A\flat 7$, $Fm7$, $Ddim$, $E\flat m7$, $A\flat 7$, $F7$, $B\flat m7$, $E\flat m9$, $A\flat +$, $D\flat$.

Boo Hoo

Carmen Lombardo, 1937

Hokey 2-beat; horns may get silly with it; often it will inspire at least one pair of dancers whose antics may spark others.

♩ = 200 G+ C G+ C Cdim G7 Cdim

G7 Gdim G7

C Gdim G7 Cdim C G7 1. C G+ 2. C B+

E7 B7 E7 B7 B+

G D7 Dm B7 G7 G+

C G+ C Cdim G7 Cdim

G7 Gdim G7

C Gdim G7 Cdim C G7 ⊕ C

⊕ Lombardo Ending

C

"Lombardo" is a standard novelty ending used mainly on "hokey" tunes at the lead horn's whimsy. Not on the "Boo Hoo" record, but is on his record of "Cheek to check", which is too good a tune to hoke up...

Boogie Woogie Bugle Boy

21

♩ = 140

Medium Boogie Woogie

Andrews Sisters hit, 1941

Verse

Musical notation for the Verse, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, F, G7, F7, C, C7. The key signature has one sharp (F#). The tempo is marked as Medium Boogie Woogie (♩ = 140).

Chorus

Musical notation for the Chorus, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, F, G7, F7, C, C7. The key signature has one sharp (F#). The tempo is marked as Medium Boogie Woogie (♩ = 140). The chorus ends with a first ending (1.) and a second ending (2. C).

Brother Can You Spare A Dime

Square 4/4, expressive ♩ = 100

Bing Crosby, Rudy Vallee, 1932

Chorus

Musical score for the Chorus of "Brother Can You Spare A Dime". The score is written in square 4/4 time, expressive, with a tempo of 100 beats per minute. The key signature is one flat (B-flat). The Chorus consists of 16 measures. The notes and chords are as follows:

- Measure 1: Cm (C minor)
- Measure 2: G7 (G dominant 7)
- Measure 3: C7 (C dominant 7)
- Measure 4: F7 (F dominant 7)
- Measure 5: B^b7 (B-flat dominant 7)
- Measure 6: E^b (E-flat)
- Measure 7: G7 (G dominant 7)
- Measure 8: Fm (F minor)
- Measure 9: G7 (G dominant 7)
- Measure 10: Cm (C minor)
- Measure 11: A^b7 (A-flat dominant 7)
- Measure 12: Fm (F minor)
- Measure 13: G7 (G dominant 7)
- Measure 14: Cm (C minor)
- Measure 15: C7 (C dominant 7)
- Measure 16: Edim (E diminished)

Verse

Musical score for the Verse of "Brother Can You Spare A Dime". The score is written in square 4/4 time, expressive, with a tempo of 100 beats per minute. The key signature is one flat (B-flat). The Verse consists of 16 measures. The notes and chords are as follows:

- Measure 1: Cm (C minor)
- Measure 2: Fm (F minor)
- Measure 3: Cm (C minor)
- Measure 4: A^b (A-flat)
- Measure 5: B^b7 (B-flat dominant 7)
- Measure 6: E^b (E-flat)
- Measure 7: D7 (D dominant 7)
- Measure 8: A^b7 (A-flat dominant 7)
- Measure 9: G7 (G dominant 7)
- Measure 10: Cm (C minor)
- Measure 11: Fm (F minor)
- Measure 12: Cm (C minor)
- Measure 13: Gm (G minor)
- Measure 14: B^b7 (B-flat dominant 7)
- Measure 15: E^b (E-flat)
- Measure 16: G7 (G dominant 7)

But Not For Me

23

c. Gershwin, 1930

Light, square 2-beat

(They're writing) Songs/ of love /but not for me,/// | a lucky
Star's/ above, /but not for me./// | With love to
Lead/ the way | I've found more clouds/ of gray, /than any
Rus-/sian play /could guaran- tee./// | I was a

Fool/ to fall /and get that way./// | Heigh ho! A-
Las/ and al- /so, lacka- day./// | Although I
Can't/ dismiss | the mem'ry of/his kiss, | I guess he's
Not/// for/// me./// |

Caldonia (1)

Shuffle

♩ = 170 C

Piano intro (walking octaves) 4-12 bars)
Keep it up all the way...Louis Jordan version, 1945;
also Woody Herman.

The musical score is written for piano and voice. The piano part consists of 12 staves, starting with a 4/4 time signature and a tempo of 170 beats per minute. The key signature is one flat (Bb). The piano part begins with a piano introduction of walking octaves, indicated by the text 'Piano intro (walking octaves) 4-12 bars) Keep it up all the way...'. The piano part includes various chords such as C, F7, G7, Cm6, F9, and G9. The vocal part begins on the 10th staff, marked 'Vocal'. The vocal melody is written in a single staff, featuring a mix of eighth and sixteenth notes, with some triplets and slurs. The piano part continues to play throughout the vocal section, with some changes in chord voicings and dynamics. The score ends with a final piano part on the 12th staff.

Chords: C, F7, G7, Cm6, F9, G9

Tempo: ♩ = 170 C

Time Signature: 4/4

Key Signature: Bb

Section: Vocal

Annotations: [Break -----)

Caldonia (2)

24

Sax solo w/ riffs



Three staves of music for a saxophone solo. The first staff starts with a C chord and features a rhythmic pattern of eighth notes. The second staff has F7 and C chords. The third staff has G7 and C chords, ending with two triplet eighth notes.

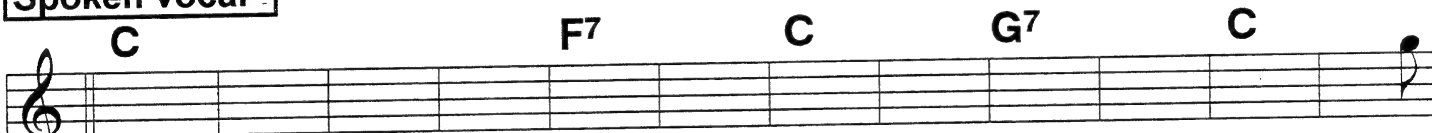
Tpt solo w/ Sax riffs



Three staves of music for a trumpet solo. The first staff has a C chord and triplet eighth notes. The second staff has F7, C, and C chords with triplet eighth notes. The third staff has G7 and C chords, ending with a whole note.

Vocal pickups

Spoken vocal



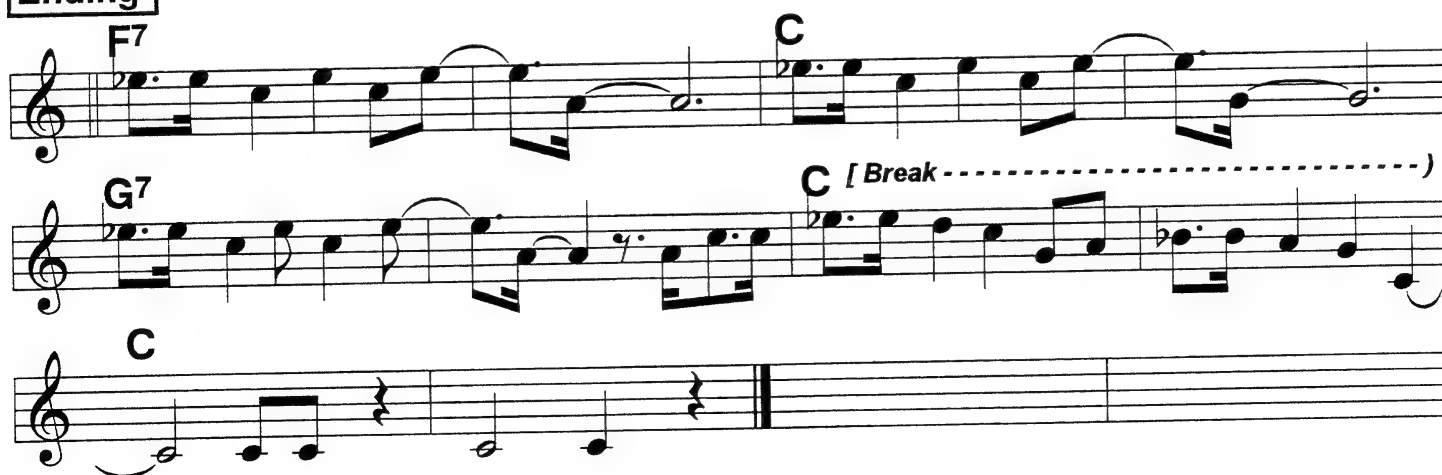
A single staff of music for spoken vocal, with chords C, F7, C, G7, and C indicated above the staff.

Voc.



A single staff of music for vocal, featuring eighth notes with accents and triplet eighth notes.

Ending



Three staves of music for the ending. The first staff has F7 and C chords. The second staff has G7 and C chords, with a bracketed section labeled "[Break -)". The third staff has a C chord and ends with a double bar line.

Can't We Be Friends

Lilting 2-beat or light 4/4

Bob Crosby Bobcats; c. 1929

♩ = 96

Chords: G⁹, C⁷, F, D⁷, F, Dm, D⁷, C⁷, Dm, G⁷, C⁷, F, B⁷, F, Dm, Dm⁷, G⁹, C⁷, F, D⁷, F, Dm, D⁷, C⁷, Dm, G⁹, C⁷, F, B⁷, F, Dm, F⁷, B⁷, F, Fdim, F, F+, Fm, Cm, E^b, D+, D, D⁷, A+, D, D⁷, G⁹, C⁷, F, D⁷, F, Dm, D⁷, C⁷, Dm, G⁹, C⁷, F, B⁷, F.

Caravan

26

Tom-tom intro, 4 bars

Ellington, 1937

A = 168 = 204 Gdim C7 Gdim C7 Gdim C7 Gdim C7

Gdim C7 Gdim C7 Gdim C7 Gdim C7

Gdim C7 Gdim C7 Gdim C7 Gdim C7

Fm6 Last X, Fade out

B Hit it!! F7 B7 E7 A7 C7 Back to A each X

C Opt. bridge melody F7 Cdim F+ B7 Fm B7 E7 Gdim A7 C7 Fm6 Cdim C7

Back to A

AABA. In & out choruses, use C not B, espec. when playing 168

Artie Shaw classic, 1939

Tom toms: square 4

***wa* -->**

♩ = 212 | **Drum Break double time, 2 bars**
8ths, 1 bar *triplets on rim*

Melody

C7

Fm

C7

F

C7

F

Gm

C7

Cm

C7

F

Tom Triplets

Interlude

Reeds & tom toms

Interlude *Reeds & tom toms*

The musical notation for the Interlude section is written on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 7/8. The melody begins with a repeat sign. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The next measure contains: C4 (half), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The third measure contains: C3 (half), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The fourth measure contains: C2 (half), Bb1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (half). The fifth measure contains: C1 (half), Bb0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (half). The sixth measure contains: C0 (half), Bb-1 (quarter), A-1 (quarter), G-1 (quarter), F-1 (quarter), E-1 (quarter), D-1 (half). The seventh measure contains: C-1 (half), Bb-2 (quarter), A-2 (quarter), G-2 (quarter), F-2 (quarter), E-2 (quarter), D-2 (half). The eighth measure contains: C-2 (half), Bb-3 (quarter), A-3 (quarter), G-3 (quarter), F-3 (quarter), E-3 (quarter), D-3 (half). The ninth measure contains: C-3 (half), Bb-4 (quarter), A-4 (quarter), G-4 (quarter), F-4 (quarter), E-4 (quarter), D-4 (half). The tenth measure contains: C-4 (half), Bb-5 (quarter), A-5 (quarter), G-5 (quarter), F-5 (quarter), E-5 (quarter), D-5 (half). The eleventh measure contains: C-5 (half), Bb-6 (quarter), A-6 (quarter), G-6 (quarter), F-6 (quarter), E-6 (quarter), D-6 (half). The twelfth measure contains: C-6 (half), Bb-7 (quarter), A-7 (quarter), G-7 (quarter), F-7 (quarter), E-7 (quarter), D-7 (half). The thirteenth measure contains: C-7 (half), Bb-8 (quarter), A-8 (quarter), G-8 (quarter), F-8 (quarter), E-8 (quarter), D-8 (half). The fourteenth measure contains: C-8 (half), Bb-9 (quarter), A-9 (quarter), G-9 (quarter), F-9 (quarter), E-9 (quarter), D-9 (half). The fifteenth measure contains: C-9 (half), Bb-10 (quarter), A-10 (quarter), G-10 (quarter), F-10 (quarter), E-10 (quarter), D-10 (half). The sixteenth measure contains: C-10 (half), Bb-11 (quarter), A-11 (quarter), G-11 (quarter), F-11 (quarter), E-11 (quarter), D-11 (half). The seventeenth measure contains: C-11 (half), Bb-12 (quarter), A-12 (quarter), G-12 (quarter), F-12 (quarter), E-12 (quarter), D-12 (half). The eighteenth measure contains: C-12 (half), Bb-13 (quarter), A-13 (quarter), G-13 (quarter), F-13 (quarter), E-13 (quarter), D-13 (half). The nineteenth measure contains: C-13 (half), Bb-14 (quarter), A-14 (quarter), G-14 (quarter), F-14 (quarter), E-14 (quarter), D-14 (half). The twentieth measure contains: C-14 (half), Bb-15 (quarter), A-15 (quarter), G-15 (quarter), F-15 (quarter), E-15 (quarter), D-15 (half). The section ends with a repeat sign.

Carioca (Swing) (2)

27

C [Break -----] B \flat m C 7 Gm 7 C 7 F

F Cdim C 7 Fm

Fm C 7 Fm

Fm C 7 tom tom triplets

Reeds & tom toms

Reeds & tom toms

Clarinet B \flat m C 7 F 6 Cdim C 7 Fm C 7 Fm C 7 Fm

Band Fm C 7 Fm C 7 Fm C 7 Fm

Tenor Sax C 7 Fm

Band Fm C 7 Fm C 7 Fm C 7 Fm C 7 Fm

Tenor C 7 F **Band** Fm C 7 Fm C 7 Fm C 7 Fm

Clar F C 7 F C 7 F C 7 F C 7 F C 7 F

C 7 F C 7 F C 7 F C 7 F C 7 F C 7 F

C 7 F C 7 F C 7 F C 7 F C 7 F C 7 F

Carioca (Swing) (3)

F **Band** 2d X, 1 horn play B; 3d X play with G

G 2d X play with F; 3d X, hot clarinet on top

Ending Clar. only

F, G combinations are only suggestions. Listen to the record!!

Change Partners

28

Light square 2-beat; or slow rumba

Astaire; c. Berlin, 1938

♩ = 128

Chords and Musical Notations:

- Staff 1: F, Fdim
- Staff 2: C7, Gm7, Bbm
- Staff 3: F, E, C7, Bb
- Staff 4: Gm7, Abm, Am, 1. F6, C7, 2. F
- Staff 5: Ab
- Staff 6: Ab, C7, Bb, Am, C7
- Staff 7: F, Fdim
- Staff 8: C7, Gm7, Bbm
- Staff 9: F, Db7, C7, Cm6, D7
- Staff 10: Gm7, Bbm, C7, F

Chattanooga Choo Choo

Boogie woogie; **PIANO INTRO 4-bars**

Glenn Miller hit, 1941

♩ = 152 C

The musical score is written for piano and consists of 16 staves of music. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 152 beats per minute. The score begins with a 4-bar piano introduction. The first staff contains the melody, which is a series of eighth and sixteenth notes. The second staff contains the first set of chords: Dm7, G7, Dm7, G7, and C. The third staff contains the second set of chords: Dm7, G7, Dm7, G7, and C. The fourth staff contains the third set of chords: Dm7, G7, Dm7, G7, and C. The fifth staff contains the fourth set of chords: F, C7, F, C7, F, C7, F, and F7. The sixth staff contains the fifth set of chords: Bb, Fdim, F, D7, and G7. The seventh staff contains the first ending: 1. D7, C7, and 2. D7, C7, F, G7. The eighth staff contains the sixth set of chords: C, Dm7, G7, Dm7, G7, and C. The ninth staff contains the seventh set of chords: C, C7, F, Ab7, and G7. The tenth staff contains the eighth set of chords: C, Am7, D7, G7, and C. The score ends with a double bar line and a repeat sign.

ENDING: Last line 3 X

Cheek To Cheek

30

Astaire classic, c. Berlin 1935

Square 2-beat

♩ = 158

Chords: C, Em, Dm⁷, G⁷, C, Em, Dm⁷, G⁷, C, Dm, B⁷, C, C+, A⁷, D⁷, G⁷, F, G⁷, F, Gm⁶, A⁷, 12 Dm⁷, G⁷, 1. C Em Dm⁷ G+, 2. C Em Dm⁷ G+, G⁷, C, G⁷, C, G⁷, C, Dm⁷, G⁷, 1. C, 2. C, Cm, A^{b7}, 3, A^{b7}, G⁷, A^bdim, Am, C, D⁹, G+, C, Em, Dm⁷, G⁷, C, Em, Dm⁷, G⁷, C, Dm, B⁷, C, C+, A⁷, D⁷, G⁷, F, G⁷, F, Gm⁶, A⁷, Dm⁷, G⁷, C.

Cherokee (1)

♩ = 240 *Basie tempo*

Noble, Barnett, Basie, 1938

♩ = 192

Musical score for "Cherokee (1)" in 4/4 time, featuring piano and drums. The score is written in B-flat major (two flats) and includes various chord progressions and melodic lines. The tempo is marked as 192 beats per minute (♩ = 192), with a note that the original tempo is 240 (♩ = 240 Basie tempo).

Chord Progressions:

- Staff 1: B \flat , F $+$, B \flat 7
- Staff 2: E \flat maj7, E \flat m, E \flat m6
- Staff 3: B \flat , C7
- Staff 4: Cm7, 1. G7, Cm7, F $+$, 2. F7, B \flat
- Staff 5: G \flat 7, Bmaj7
- Staff 6: Bm, E7, Amaj7
- Staff 7: Am7, D7, Gmaj7
- Staff 8: Gm7, C7, Cm7, F $+$
- Staff 9: B \flat , F $+$, B \flat 7
- Staff 10: E \flat maj7, E \flat m, E \flat m6
- Staff 11: B \flat , C7
- Staff 12: Cm7, F7, B \flat

Drum Part:

The drum part features a series of triplets in the final measure, labeled "Ending last X of triple ending" and "Drum triplets".

Cherokee (2)

31

TPT Solo--last 16 bars of chorus

Chord symbols for TPT Solo:

- Staff 1: B \flat , F $+$, B \flat ⁷
- Staff 2: E \flat maj⁷, E \flat m, E \flat m⁶
- Staff 3: B \flat , C⁷
- Staff 4: C m ⁷, F⁷, B \flat

SAX solo--last 16 bars of chorus

Chord symbols for SAX solo:

- Staff 1: B \flat , F $+$, B \flat
- Staff 2: E \flat maj⁷, E \flat m, E \flat m⁶
- Staff 3: B \flat , C⁷
- Staff 4: C m ⁷, F⁷, B \flat

These are two classic solos, the TPT from Noble-Basie, the SAX from Barnett. Play them after the bridge. Other horns play melody under the solo.

ROUTINE: Melody, solos, melody. **TRIPLE ENDING:** LAST 16 bars, softer each X, sudden ending on 1st beat bar 15.

Choo Choo Ch'Boogie

Hot Shuffle ♩ = 170

Louis Jordan hit

Intro

Chords: F, B \flat 7, C7, C+, F

Verse

Vocal--Verse & Chorus 2 X - SOLOS, Vocal V C, Ending

Chords: F, B \flat 9, C7, F

Chorus

Chords: B \flat 7, F, C7, F

Solos

Chords: F, F7, B \flat , F, C7, F

Solos 1-2 X, band play CHORUS after each solo

Ending

Chords: B \flat 7, F, C7, F

Take me right back to the track! Jack!

After Solos, VOCAL
verse, chorus, ENDING

Christopher Columbus

33

This tune, in the minor key, was part of Goodman's "Sing, Sing, Sing"

Goodman, 1936

4/4 swing

♩ = 160

Chords: F, F7, B \flat , B \flat m, F, Gm7, C7, A7, D7, G7, C7, F, F7, B \flat , B \flat m, F, Gm7, C7, F, F7, B \flat , B \flat m, F, Gm7, C7, F, Fdim, Gm7, C7, F, Fdim, Gm7, C7, F, Fdim, C7, F.

Ending

Counter melody

ROUTINE: Coun. Mel. can be played as 2nd strain, using the bridge; or over lines 1-2, 3-4, 7-8 during out choruses. Etc.

Cocktails For Two

$\text{♩} = 112$ $\text{♩} = 104$
Solid 4/4; 2-beat ballad

Not the Spike Jones version...

c.1934

Chorus

The Chorus consists of 16 measures of music in 4/4 time. The melody is written in treble clef. The chord progression is as follows:

- Measures 1-2: C, C+
- Measures 3-4: C, G+, C
- Measures 5-6: G⁷, G^o, G⁷
- Measures 7-8: Dm⁷, G⁷, Dm⁷, G+
- Measures 9-10: C, Gdim, G⁷, C
- Measures 11-12: C+
- Measures 13-14: C, G+, C
- Measures 15-16: G⁷, Gdim, G⁷

Additional chords and notes are present throughout the melody, including F, Fm, C, Cdim, Dm⁷, G⁷, Gm⁷, C⁷, and a triplet of eighth notes in measure 16.

Verse

This line can be played up an octave

The Verse consists of 12 measures of music in 4/4 time. The melody is written in treble clef. The chord progression is as follows:

- Measures 1-2: C, B
- Measures 3-4: C, B
- Measures 5-6: C, B
- Measures 7-8: C, B
- Measures 9-10: E, D[#], E, D[#]
- Measures 11-12: E, D[#], E

Additional chords and notes are present throughout the melody, including A⁷, Dm, G⁷, and a final phrase in parentheses: (C, C+).

Comes Love

35

Solid rockin' 4/4. Not slow

Artie Shaw hit, 1939

♩ = 120

Chord symbols: Gm, D7, C, Fdim, Eb7, Gm, D7, C, Fdim, Eb7, Gm, D7, G7, Cm, F7, D7, Gm, D7, Gm, D7, D7, C, Fdim, Eb7, Gm.

(Comes a) Rain storm,/ put your rubbers on your feet, comes a
snow storm,/ you can get a little head. Comes
Love,/// /nothing can be done./// //| comes a
Fire,/// then you know just what to do. Blow a
tire// you can get another show. Comes
Love,/// /nothing can be done./// //|

Don't/ try| hid-/in' 'cause there isn't any use.//|
You'll/ start| slid-/in' when your heart turns on the juice. comes a

Headache,/ you can lose it in a day. Comes a
toothache,/ see your dentist right away. Comes
Love,/// /nothing can be done./// //|

Continental, The (1)

Square 2-beat ♩ = 162

Astaire classic, 1934

Vamp E♭maj7 E♭7 Fm B♭m7 E♭maj7 E♭7 Fm B♭m7 3

Chorus Fm B♭7 E♭ Cm7 Fm B♭7 E♭ Cm7

Fm B♭7 E♭ Fm7 3 B♭7 3 1. E♭ E♭7

Fm B♭m7 E♭ E♭7 Fm B♭7 2. E♭ E♭7

A♭m D♭7 3 G♭ G♭7 E♭7

A♭m D♭7 3 B♭ B♭7

Fm B♭7 E♭ Cm7 Fm B♭7 E♭ Cm7

Fm B♭7 E♭ Fm7 3 B♭7 3 E♭

{ A♭ Fm } { A♭ Fm } { A♭ Fm } { A♭ Fm }

{ A♭ Fm } { A♭ Fm } { A♭ Fm } { A♭ Fm }

Continental (2)

36

Chord progression for the first staff: A^b E^b7 A^b $E^b\dim$ E^b7 $E^b\dim$ E^b7

Chord progression for the second staff: B^bm B^bm B^bm B^bm

Chord progression for the third staff: E^b7 $E^b\dim$ E^b7 $A^b\dim$ A^b $A^b\dim$ E^b7

Chord progression for the fourth staff: A^b E^b7 A^b E^b7 A^b7 G^b A^b7 $F7$

Chord progression for the fifth staff: B^bm $F7$ B^bm $F7$ B^bm E^b7

Chord progression for the sixth staff: A^b Fm A^b Fm A^b Fm A^b Fm

Chord progression for the seventh staff: E^b7 $E^b\dim$ E^b7 $E^b\dim$ E^b7 $E^b\dim$ E^b7 $E^b\dim$

Chord progression for the eighth staff: E^b7 $E^b\dim$ E^b7 A^b A^b7 B^bm E^bm7

Chord progression for the ninth staff: A^b A^b7 B^bm E^bm7 A^b A^b7 B^bm E^bm7

Chord progression for the tenth staff: A^b A^b7 B^bm E^bm7 A^b A^b7 B^bm E^b7

Chord progression for the eleventh staff: A^b7 E^b7 A^b

Play almost staccato; strong, square 4/4, or square 2-beat

The image displays a page of musical notation for a piano piece, consisting of ten staves of music. The notation is written in treble clef with a key signature of two flats (Bb and Eb) and a time signature of 4/4. The tempo is marked as quarter note = 132. The music features a variety of chords, including F9, Bb, Cm7, Gm7, Bb7, Gb9, A9, D9, C7, F, F+, Bbdim, and Cm7. The notation includes eighth and sixteenth notes, rests, and dynamic markings. A 'Tag' section is indicated by a box labeled 'Tag' at the bottom left, and a 'Last X do Tag' instruction is provided in a box at the bottom right. The music is arranged in a single system, with the staves connected by a brace on the left.

ROUTINE: Band, group vocal, 1-2 solos, Vocal from bridge out, with Tag.
If FEMALE vocal, should be coy, a tad suggestive--she's not doing it, just negotiating her price,

Dancing In the Dark

38

1931

Swinging 4/4

♩ = 136

Chords: $E^b\text{maj}^7$, G^b+ , $E^b\text{m}$, $F\text{m}^7$, $A^b\text{m}^7$, B^b7 , E^b , $E^b\text{m}$, $B^b\text{m}$, G^b7 , $A^b\text{m}$, E^7 , B^7 , $A^b\text{m}^6$, B^b7 , $E^b\text{maj}^7$, G^b+ , $E^b\text{m}$, $F\text{m}^7$, $A^b\text{m}^7$, B^b7 , E^b , $E^b\text{m}$, G^b9 , B^b7 , E^b , $A^b\text{m}^6$, E^b .

Dancing in the dark/// //till the tune/ ends, we're
Dancing in the dark/// //And it soon/ ends we're
Waltzing in the wonder/ of why we're here.// ///
Time hur-ries by, we're here/ //and/ gone.///

Looking for the light,/// //of a new/ love to
Brighten up the night,/// //I have you,/ love and
We can face the music/ to- geth-/// er,///
Dancing in the dark./// ///// ///

'Deed I Do

4/4 swing

c. 1926

♩ = 172

Chords and notes visible in the score:

- Staff 1: E^b, E^bm, A^bmaj⁷, A^bm
- Staff 2: C⁷, F⁷, B^b⁷, E^b, Fm⁷, B^b⁷
- Staff 3: E^b, E^bm, A^bmaj⁷, A^bm
- Staff 4: C⁷, F⁷, B^b⁷, E^b, E^b⁷
- Staff 5: A^b, G⁷
- Staff 6: C⁷, F⁷, B^b⁷
- Staff 7: E^b, E^bm, A^bmaj⁷, A^bm
- Staff 8: C⁷, F⁷, B^b⁷, E^b

Do I// want you?// Oh my,// do I!!!
 Honey,// 'deed/ I/ do!!!! I//
 Do I// need you,// Oh my,// do I!!!
 Honey,// 'deed/ I/ do!!!! I//

 | I'm glad that I'm the one who found/// you,///
That's why I'm always hangin' 'round/// you.///

Do I// love you?// Oh my,// do I!!!
 Honey,// 'deed/ I/ do!!!! I//

Deep Purple

40

Larry Clinton;
c. 1934

Square, legato 4/4

♩ = 96

Chords: F, Cdim, Gm, C7, F, Cm, D7, Gdim, Fdim, D7, Gm, Bbm, F, Ddim, C7, C+, F, F, Cdim, Gm, C7, F, Cm, D7, Gdim, Fdim, D7, Gm, Bbm, F, Fdim, Gm7, C7, F.

(When the) Deep/ purple falls/ over sleepy garden walls,/ and the
Stars begin to flicker in the sky./// //Through the
Mist/ of a memory,/ you/ wander back to me,/

Breath-/ ing my name/ with a sigh./// //In the

Still/ of the night/ once a- gain I'll hold you tight,/ though you're
Gone, your love lives on when moonlight beams,/// //And as
Long/ as my heart will beat,/ Lov-/er, we'll always meet/
Here/ in my deep/ purple dreams./// |||

41 Do Nothing Till You Hear From Me (1)

Swingy 4/4

Ellington, 1943

♩ = 100

Chord symbols: C+ F Cm7 F7 Bbmaj7 Bbm F Cdim Gm7 C7 F C7 C+ F Cm7 F7 Bbmaj7 Bbm F Cdim Gm7 C7 F Bbm D Bbm D Bbm Fmaj7 Dm D9 C G7 C7 C+ F Cm7 F7 Bbmaj7 Bbm F Cdim Gm7 C7 F

(Do nothin' till you hear from) Me./// Pay no attention to what's
said./// Why people tear the seam of
Anyone's dream/ /is over my head./// Do nothin' till you hear from
Me,/// at least consider our ro- mance;/// if you would take the word of
Others you've heard,/ /I haven't a chance./// || True I've been

Seen/// with someone new, but does that
mean/// that I'm untrue? When we're a-
Part// the words in my heard/ re-
veal how I feel about you. Some kiss may cloud my memo-

Ry,/// And other arms may hold a thrill./// But please do nothing til you
Hear it from me/ /and you never will./// /||

Do Nothing Till You Hear From Me (2)

41

Out Chorus

If 2 horns, 1 play melody, 1 play this. If 3 horns, 2 play this

3

4

12

16

3

Chord symbols: F, B \flat , E \flat 9, F7, Gm, Gm9, F, D \flat 9, C9, F, B \flat , F7, B \flat 7, D \flat 7, C7, F, D \flat , D \flat 7, F, Dm, D9, C, G7, C7, C+, F, B \flat , E \flat 9, F, Gm, C7, F.

This page is from the Jack Mason stock chart. The right tempo with the zaps really makes it swing and is right for the whole tune. If the drummer can't read the zaps, he should play square 4/4, not guess.

Don't Be That Way

Light 4/4 swing ♩ = 166

Goodman classic, 1935

Intro Fm⁹ B^b+

Chorus E^b6 Cm⁷ Fm⁷ B^b+ E^b6 Cm⁷ Fm⁷ B^b+₃

E^b6 Cm⁷ Fm⁷ B^b+ E^b Cm⁷ Fm⁷ B^b+

E^b6 Cm⁷ Fm⁷ B^b+ E^b6 Cm⁷ Fm⁷ B^b+₃

E^b6 Cm⁷ Fm⁷ B^b+ E^b Cm⁷ Fm⁷ B^b+

D⁷ G⁷

C⁷ F⁷ B^b+

E^b6 Cm⁷ Fm⁷ B^b+ E^b6 Cm⁷ Fm⁷ B^b+₃

E^b6 Cm⁷ Fm⁷ B^b+ 1. E^b Cm⁷ Fm⁷ B^b+

2. E^b 3. E^b

Intro, Chorus, solos, ending 1.; Last X, repeat last 2 lines 2 X, P, PP
ending 2. ENDING: Last line FF, ending 3.
For variety, modulate to F, etc.

Don't Blame Me

43

Light 2-beat ♩ = 108

1932

Chorus

Verse

Chorus

Verse

Don't Get Around Much Any More (1)

4/4 *Swing, rhythmic*

Ellington, 1942

$\text{♩} = 122$ C C F Cdim C / /B7 Bb7 A⁹

D⁷ G⁷ C

C F Cdim C B⁷ B^{b7} A⁷

D⁷ G⁷ C

F⁶ Fm⁷ C⁶ C⁷

F⁶ Cdim G⁷ Cdim G⁷ C

C F Cdim C B⁷ B^{b7} A⁷

D⁷ G⁷ C

|Missed the Saturday dance./// |Heard they crowded the floor,///
 |Couldn't bear it with- out you.// Don't get around much any- more.///
 Thought I'd visit the club./// got as far as the door.///
 They'd have asked me a- bout you,// Don't get around much any- more.///

 Dar-/ling, I guess,//my mind's/ more at ease,//but
 Ne-/ver the- less/// why stir up oldd memor- ies?///

 |Been invited on dates./// |Might have gone but what for?///
 Awfully different with- out/ you,/ didn't get around much any more.//|

Don't Get Around Much Any More (2)

44

(I Let A Song Go Out Of My Heart)

Ellington, 1938

Play over melody last X.

♩ = 115

Chords: C, F, C, 3, Am7, A9, Dm, Edim, Dm, Cdim, C, F, C, 3, Am7, Dm7, G7, C, F, C, 3, Am7, A9, Dm, Edim, Dm, Cdim, C, F, C, 3, F, Fm, C, G7, Dm7, Fm, G9, C, F, E7, Am7, Eb7, Ab7, G9, G+, C, F, C, 3, Am7, A9, Dm, Edim, Dm, Cdim, C, F, C, 3, Bdim, C.

I let a song go out of my heart,/ it/ was the sweetest melody./
 I know I lost heaven,/ 'cause you were the song./// ///|
 Since you and I have drifted apart, life doesn't mean a thing to me,
 Please come back sweet mu- sic, // I know I was wrong // /Am I too

 Late/// /to make a- mends./// /You know that
 We were meant to be more than just friends./// Just friends.//

 I let a song go out of my heart,/ believe me darling when I say//
 I won't know sweet mu- sic//un- til you return,/some day.//|

Don't Sit Under the Apple Tree

Light 4/4/ swing

Glenn Miller hit

♩ = 165

Chord symbols: F, G^bdim, G^m7, C⁷, F, C⁷, F, C⁷, F, C^m, D⁷, G⁷, B^bm, C⁷, 1. F, C⁷, 2. F, F⁷, B^b, G^m, C⁷, F, C⁷, F, A⁷, D^m, G⁷, C⁷, B^b, C^{dim}, C⁷, F, C^m, D⁷, G⁷, B^b, C⁷, F.

Ending: repeat last line 3 X, last X double value of notes.

Dream

46

Ballad: 2-beat or light 4/4

c. Mercer, 1944

♩ = 104

Chords: B \flat 6, A 7 , B \flat 6, G 7 , E \flat 6, E \flat m 6 , B \flat 6, B \flat maj 7 , C 7 , Cm 7 , F 7 , B \flat , A 7 , B \flat 6, G 7 , Cm 7 , E \flat m, B \flat , A 7 , D 7 , Gm 7 , Cm 7 , F 7 (\flat 9), B \flat 6

Dream/// /when you're feelin' blue./// ///
 Dream/// / that's the thing to do./// ///
 Just/// /watch the smoke rings rise in the air ///
 You'll find your share /// of memories there. // sol

 Dream/// when the day is through./// ///
 Dream/// and they might come true./// ///
 Things/// / never are as bad as they seem, //sol
 Dream/// dream/// dream/// ///|

Dream A Little Dream Of Me

Lilting 2-beat

Mama Cass hit, 1968;
c. 1931

$\text{♩} = 105$

Chords: G, E^b7, D7, G, E7, Am, Cm, G, A7, D7, G, E^b7, D7, G, E^b, E^bdim, B^b7, E^b, E^bdim, B^b7, E^b, D7, G, E^b7, D7, G, E7, Am, Cm, G, E^b7, D7, G.

Stars/ shining bright a- bove/ you./

Night/ breezes seem to whisper "I love you,"

Birds/ singing in the sycamore trees,/ "Dream a little dream of me".///

Say/ "Nighty-night" andd kiss/ me./

Just hold me tight and tell me you'll miss me

While/ I'm alone and blue as can be, "Dream a little dream of me".///

Stars/ fading but I linger on dear, still/ craving your kiss.///

I'm longing to linger till dawn, dear, just/ saying this.///

Sweet/ dreams till sunbeams find/ you/

sweet dreams that leave all worries behind you.

But/ in your dreams what- ever they be,/ "Dream a little dream of me".///

Easy To Love

48

Square 2-beat; legato feel

c. Cole Porter, 1936

♩ = 120

You'd/// be// so eas-/ y to love.// So
 Eas-/y to idolize, all oth-/ers a- bove,///
 So/// worth// the yearning for/ /|||
 |So swell to keep ev'ry homefire burning for,// /|||

 We'd/// be// so grand/ at the game,// so
 Care-/free to- gether, that it does/ seem a Shame//. that
 You// can't see// your fu-/ture with me,'cause you'd be
 Oh/ sol eas-/ly to love./// /|||

Elmer's Tune

Nice and swingy 4/4

Glen Miller Hit, 1941

♩ = 135

The musical score is written in 4/4 time with a tempo of 135 beats per minute. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, often beamed in pairs. Chords are indicated by letters above the staff: C, G7, Em, F, Dm7, G+, D7, G9, and F#. The score is divided into measures by bar lines, with some measures containing multiple notes. The final ending section is marked with a box and the instruction: "Ending: repeat last 2 bars 3 X, rip last note".

Chords: C, G7, Em, F, C, Dm7, C, 4 Em, G7, Em, G7, D7, G+, C, 8 G7, Em, F, C, Dm7, C, 12 Em, G7, Em, G7, D7, G9, C, 16 F, C, F, C, D7, G7, G7, Em, F, C, Dm7, C, 4 Em, G7, Em, G7, D7, G9, C

Ending: repeat last 2 bars 3 X, rip last note

Embraceable You

50

Gershwin, 1932

Lilting 2-beat

$\text{♩} = 100$

|Embrace me, |my sweet em- braceable you. ///
 |Embrace me, |you irre- placeable you. ///
 Just one look at you, my heart grew upsy in me. ///
 You and you a- lone bring out the Gypsy in me! ///

 |I love all |the many charms about you. ///
 |Above all |I want my arms about you. ///
 |Don't be a naughty baby, |come to papa, come to papa do.//
 |My sweet em- braceable/ you./// ///

Exactly Like You

Swingy 4/4

♩ = 148

Goodman Quartet
c. McHugh, 1930

Chords: C, D7, G7, Gdim, C, G7, F, Fm6, C, E7, Am, Dm7, Fm, G7, Cmaj7, Dm7, Gdim, C, D7, G7, Gdim, C.

I know why I waited.// Know why I've been blue,///
 Prayed each night for someone/ ex- actly like you.///|
 Why should we spend money/// one a show or two?///
 No one does those love scenes/ ex- actly like you. /You make me

 Feel so good/ /I want to hand the world to you./ /You seem to
 Understand/ /each foolish little scheme I scheming dream I'm dreaming.

 Now I know why mother// taught me to be true,///
 She meant me for someone/ ex- actly like you. ///|

Fine Romance, A

52

Square 2-beat

Astaire classic, c. Kern, 1936

♩ = 158

(A) Fine/// romance,/ with no/// kisses,/ a
 Fine/// romance/, my friend/// this is!/ We
 Should be like a couple of hot to- ma-/ toes,/ ///But
 Your as cold as yesterday's mashed po- ta-/toes./ //A/

 Fine/// romance/, you won't/// nestle,/ A
 Fine/// romance/, you won't/// wrestle!/ I
 Might as well play bridge with my old maid
 aunts!!!! I haven't got a
 Chance/// this is a fine ro- mance!!!! ///|

Flying Home (1)

Brisk swing

Goodman, Hampton, 1940

♩ = 174 ♩ = 186

A

Chords: F, F⁹, Dm, D⁷, C⁷, F, F⁹, Dm, D⁷, C⁷, F, Cm, F⁷, B^b, G⁷, C⁷, F, F⁹, Dm, D⁷, C⁷, F, F⁹, Dm, D⁷, C⁷, F, Cm, F.

Flying Home (2)

53

Solos on B

B Riff

End

ROUTINE: A Melody, Solos on B; A B, LAST 8 bars 3X: p, pp, ff, ending



Foggy Day In London Town, A

Original 2-beat book phrasing is so rare that we've had to provide a 4-beat version that approximates how it's currently played.

c. Gershwin, 1936

4/4 swing

♩ = 154

Chord symbols: F, E^bm⁶, Gm⁷, C⁷, Fm, G⁷, C⁹, Fmaj⁷, F⁹, B^b₆, B^bm, F, D⁷, G⁹, G⁺, C⁹, F, E^bm⁶, Gm⁷, C⁷, F, Fm, G⁷, C⁹, Cm⁷, F⁹, B^bmaj⁷, B^bm⁷, F, Gm⁷, F, Gm⁷, Dm⁷, G⁷, B^b, C⁷, F.

Extended "Big Ben" ending

A foggy day//in Lon-//don town///
 Had/ me low//and had/ me/ down.///
 I viewed the morning// with// a- larm,// the
 British mus-/ seum/ had lost/ its/ charm.// How

 Long// I wondered,/ could this// thing last?// But the
 Age// of miracles// had-/ n't/ passed,// for
 Suddenly// I/ saw/ you/ there,/ and through
 Foggy London town the sun was shin-/ ing/ ev'-ry/
 Where./// I/// (extended ending: I/// I/// I/// I///)

55

Sinatra hit, c. Mercer/Blume, 1940

♩ = 102 Dm7

= 102 Dm7 G7 C Am7
 Dm7 G7 C
 Dm7 G7 C Am7
 D7 Am7 D7 Dm7 G7
 Dm7 G7 C Am7
 Dm7 G7 F7(b5) A7
 Dm7 Fm C Am
 Dm7 G7 C

**Fools rush in/ /where wise men never go,/// / but wise men never
Fall in love/ /so how are they to know./// ///**
**When we met/ /I felt my life begin;/ /so open up your
Heart and let/ /this fool rush in./// ///**

Ghost Of A Chance

Light 4/4

Chu Berry classic, c. 1932

♩ = 96

(I) Need your love so badly,/ I love you oh so madly,/ but
I don't stand a ghost of a chance with you,/// /|||
Thought at last I'd found you,/ but other loves sur- round you,/ and
I don't stand a ghost of a chance with you,/// /|||

If you'd surrender just for a tender kiss or two,/ /|||
You might discover, that I'm the lover
meant for you, and I'd be true. But

What's the good of scheming,/ I know I must be dreaming,/ for
I don't stand a ghost of a chance with you,/// /|||

Glory Of Love

57

Bouncy 2-beat; Midler did it as slow ballad

Revived by Bette Midler "Beaches", c. 1936

♩ = 138

(You've got to) Give a little, take a little,
and let your poor heart break a little
|That's the story of, |that's the glory of love./// //|You've got to
Laugh a little, cry a little, before the clouds roll by a little,
|That's the story of, |that's the glory of love./// ///As

Long as there's the two of us, we've got the
world and all its charms.//And
When the world is through with us,/
we've got each other's arms./ You've got to

Win a little, lose a little, and always have the blues a little,
|That's the story of, |that's the glory of love./// ///|

Good Night Sweetheart

Slow lilting 2-beat ♩ = 114

Ray Noble, Al Bowlly hit, 1934

Chorus

Chorus musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated below the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked 'Slow lilting 2-beat' with a quarter note equal to 114 beats per minute.

Chords: B \flat , B \flat dim, B \flat , B \flat dim, B \flat , B \flat dim, B \flat , E \flat , B \flat , F 7 , E \flat , F 7 , Gm, B \flat +, B \flat , C 7 , Cm 7 , F 7 , B \flat , Gm, Cm, F 7 , B \flat , B \flat dim, B \flat , B \flat dim, B \flat , B \flat dim, B \flat , E \flat , B \flat , F 7 , E \flat , F 7 , Gm, B \flat +, B \flat , C 9 , B \flat , Fdim, F 7 , F 9 , B \flat .

Verse

Verse musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated below the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked 'Slow lilting 2-beat' with a quarter note equal to 114 beats per minute.

Chords: B \flat , Bdim, Cm, F 7 , B \flat , Bdim, Cm, F 7 , B \flat , C 7 , F+, B \flat , Bdim, Cm, F 7 , Gm, B \flat m, F, D \flat , Gm 7 , B \flat , C 7 , Cm 6 , Ddim, Edim, F 7 .

Goodbye

59

Goodman's closer, 1935

Clarinet Lead

♩ = 80

Clarinet **Tpt** **Clar** **B.** **Clar** **Tpt** **Clar**

E♭m⁶ **A♭⁹** **G+** **Fo** **Cm⁶** **B♭m⁶** **A♭m⁶** **Gm⁶** **Fm⁶** **E♭m⁶** **Dm** **Cm** **E♭m⁶** **A♭⁹** **G+** **Fo** **Cm⁶** **Cm⁷** **F⁹** **A♭⁹** **Cm** **A♭⁷** **G⁷** **Cm** **Fm** **A♭⁷** **G⁷** **C** **Edim** **Dm⁶** **C** **B♭¹³** **B♭⁷** **Fdim** **B♭⁷** **E♭M⁷** **E♭m⁶** **Fm⁶** **G⁷** **E♭m⁶** **A♭⁹** **G+** **Fo** **Cm⁶** **Cm⁷** **F⁹** **A♭⁹** **Cm** **A♭⁷** **G⁷** **Cm** **Fm** **A♭⁷** **G⁷** **C**

[Clarinet Wail ----]

CLARINET special. 1-1.5 X. Clarinet lead, tpt-tenor play response top line. To play longer, back to bridge. Switch leads. CLARINET always ends.

Goody Goody

Driving 4/4 Swing

Goodman hit; c. Mercer, Malneck, 1935

190

C G+ C

C A7

Dm A7 Dm Dm A7 Dm

D7 G7

C G+ C

C7 C+ F A7 Dm

F Fm C G+

C A7

D7 G+ C

Got A Date With An Angel

61

Henry Bussey special, 1931

2-beat, sorta cutsie

♩ = 156

The musical score is written for a single melodic line in 4/4 time, with a tempo of 156 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music. Chord symbols are placed above the notes: F, D7, Gm, Bbm, F, F7, G7, C7, C+, F, Bb, A, D7, G, C7, F, A7, D7, G7, Gm, C7, F, D7, Gm, Bbm, F, F7, G7, C7, C+, F.

|Got a date with an angel// |Got to meet her a seven.///
|Got a date with an angel,/ and I'm on my way to Heaven./|
|She's so lovely be- side me.// |And whatever be- tide me///
|Got an angel to guide me,/ so I'm on my way to Heaven./|

|Soon I'll hear the bells ring out,// |and the choir will sing out.//
|When the Pearly Gates swing out,/ she'll beckon/ to me.//|

|I've been waiting a lifetime// for this evening at seven.///
|Got a date with an angel,/ and I'm on my way to Heaven./|

Green Eyes

Solid 4/4 light swing; or rumba

Jimmy Dorsey hit, 1941; c. 1929

$\text{♩} = 130$ $\text{♩} = 118$

Chords: $E\flat$, $B\flat 7$, $B\flat 7$, $Fm 7$, $B\flat 7$, $C+$, $C 7$, $F 7$, $B\flat 7$, $E\flat$, $E\flat$, $C 7$, $Fm 7$, $C 7$, $Fm 7$, Fm , $A\flat m$, $E\flat$, $B\flat m$, $C 7$, $F 7$, $B\flat 7$, $E\flat$.

(Your green eyes with their) Soft/ lights/ /your eyes that promise
sweet/ nights/ /bring to my soul a
Long-/ing/ /a thirst for love di- vine./// / In dreams I seem to
Hold/ you/ /to find you and en- fold/ you/ /our lips meet andd our
Hearts/ too/ /with a thrill so sub- lime./// /Those cool and limpid

Green/ eyes/ /A pool where in my love/ lies,/ /so deep that in my
Search-/ing/ /for happiness I fear/// /that they will ever
Haunt/ me,/ /all through my life they'll taunt/ me./ /But will they ever
Want/ me green eyes/ make my dreams come true./// ///

Gypsy, The

63

Light, lilting 4/4

Inkspots, 1945

$\text{♩} = 100$

Chords: C, Gm, A7, D7, Dm7, G7, Fm, Cm, Cdim, G7, C, F, C, Gdim, G7, G+, C, Gdim, G7, G+, C, Em, Cdim, C, Em, Dm7, G7, C, Gm, A7, D7, Dm7, G7, Dm7, G9, C.

(In a) Quaint caravan there's a lady they call the Gypsy.// ///She can
Look in the future and drive away all your fears./// ///Ev'ry-
Thing will come right if you only believe the Gypsy.// ///She could
Tell at a glance that my heart was so full of tears./// ///She

Looked at my hand and told me/ my lover was always true.//And
Yet in my heart I knew dear somebody else/ was kissing you.//But I'll

Go there again 'cause I want to believe the Gypsy.// ///that my
Lover is true and will come back to me some day./// ///|

Harbor Lights

Slow, lilting 4/4

Big hit in 1950s; c. 1937

♩ = 96

The musical score is written for a single melodic line in 4/4 time. It consists of 8 staves. The key signature has two flats (B-flat and E-flat). The tempo is marked as 96 beats per minute. The chords are indicated above the staff lines. The melody is a simple, lilting tune that repeats with some variations. The chords include E-flat major, B-flat major, E-flat diminished, G major, F major, B-flat major, E-flat major, B-flat major, E-flat major, G major, F major, B-flat major, E-flat major, D-flat major, E-flat major, E-flat major, A-flat major, A-flat major, E-flat major, G major, C major, F major, C major, F major, B-flat major, F major, B-flat major, E-flat major, B-flat major, E-flat major, G major, F major, B-flat major, E-flat major, D-flat major, E-flat major, and E-flat major.

(I saw the) Harbor lights/ that only told me we were
part-/ing/, |the same old
Harbor lights/ that once brought you to me./// // I saw the
Harbor lights/ for all the while my heart is whis-/ p'ring/ |goodbye to
Tender nights/ beside the silv'ry sea./// // I longed to

Hold you near and kiss you just once more,/// // But you weree
On the ship and I was on the shore./// // Now I know

Lonely nights, for all the while my heart is whis-/p'ring/ |some other
Harbor lights/ will steal your love from me./// //

Have You Met Miss Jones

65

Lilting 2-beat or light 4/4

c. Rodgers, 1937

The musical score is written for a single melodic line in treble clef, key of F major (one flat), and 4/4 time. The tempo is marked as 'Lilting 2-beat or light 4/4' with a metronome marking of 104. The score consists of eight staves of music. Chord symbols are placed above the notes: Staff 1: F, G♭dim, Gm7, C7; Staff 2: F, Dm7, G7, Gm7, C7; Staff 3: F, G♭dim, Gm7, C7; Staff 4: F, Dm7, G9, Gm7, C7, F7; Staff 5: B♭M7, D♭7, G♭, A7; Staff 6: DM7, A♭m7, D♭7, G♭, C7; Staff 7: F, G♭dim, Gm7, C7; Staff 8: FM7, Fdim, Gm7, C7, F. The melody features various note values including quarter, eighth, and half notes, with some measures containing rests.

Have you met Miss Jones//| some one said as we shook hands./
 She was just Miss Jones// to me./// |||
 Then I said, "Miss Jones.//| You're a girl who understands/
 I'm a man who must// be free./// /And all at

 Once I lost my breath and all at once was scared to death and all at
 Once I owned the earth/ and/ sky!/// |||

 Now I've met Miss Jones//| and we'll keep on meeting till we
 Die/// / Miss Jones and I./// |||

Hawaiian War Chant

4/4 Dixieland style

Tommy Dorsey hit, 1938

Tom tom intro 4 bars

$\text{♩} = 180$ F

B \flat F C 7 F

F B \flat F C 7 F

B \flat F C 7 F

B \flat F C 7 F

B \flat F C 7 F

F B \flat F C 7 F

Minor Fm Tom toms

B \flat m Fm C 7 F

ROUTINE: Toms intro, theme 2 X, Minor, 16 bars Tom-Tom solo, Theme; trade 4s 1-2 X; watch the audience to see how long to play it.
ENDING: Minor, 16 bar Tom-Toms, BRIDGE out.

He's (She's) Funny That Way

67

Light 4/4 or light square 2-beat

c. Whiting, 1928

♩ = 92

Chords: B \flat 7, E \flat , B \flat +, E \flat , B \flat +, E \flat , B \flat +, B \flat m, C7, A \flat , A \flat m, E \flat , F9, Fm7, B \flat 7, E \flat , B \flat +, E \flat , B \flat +, E \flat , B \flat +, B \flat m, C7, A \flat , A \flat m, E \flat , F9, B \flat 7, E \flat , A \flat m, E \flat , B \flat 7, E \flat , Cm, Gm7, F7, B \flat 7, B \flat +, E \flat , B \flat +, E \flat , B \flat +, B \flat m, C7, A \flat , A \flat m, E \flat , B \flat 7, E \flat .

How Deep Is the Ocean

♩ = 108

Square, light 2-beat, very expressive

Ethel Merman, Rudy Vallee;
c. Berlin, 1932

Chorus

Musical score for the Chorus of "How Deep Is the Ocean". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures across 8 staves. The melody is primarily in the treble clef, with some lower notes in the bass clef. Chord symbols are placed above the notes. Trills are indicated by a '3' over a note. The score ends with a double bar line.

Chord symbols: Cm, G+, Cm⁷, Cm⁶, Gm, D⁷, Gm, Fm⁷ B^b₉, E^b, Fm⁷, E^b, E^b₇, A^b₉, Adim F⁹, Adim B^b₇, Fm⁶ G⁷, Cm, G+, Cm⁷, Cm⁶, Gm, D⁷, Gm, Fm⁷ B^b₉, E^b, B^bm B^bdim C⁷, Fm, A^bm, E^b, F⁹, B^b₇, E^b.

Verse

Musical score for the Verse of "How Deep Is the Ocean". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures across 5 staves. The melody is primarily in the treble clef, with some lower notes in the bass clef. Chord symbols are placed above the notes. The score ends with a double bar line.

Chord symbols: E^b, Edim, Fm, B^b₇, E^b, Fm⁷ B^b₇, E^b, Edim, Fm, B^b₇, E^b, D+ D⁷, Gm, D⁷, Gm, C⁷ Edim, Fm⁷, D⁷(b5), G⁷, G+ G⁷.

How High the Moon

69

4/4 swing

c. 1940

♩ = 151

(Somewhere there's) Mu-/sic/ /how faint the
tune./// /somewhere there's
Heav-/en/ / How high the moon./// /There is no
Moon above when love is faraway too./// //till it comes
True/// /that you love me as I love you. Somewhere there's

Mu-/sic/ /it's where you are./// /Somewhere there's
Heav-/en/ /how near, how far./// /The darkest
Night would shine if you would come to me soon./// /Until you
Will, how still my heart, how high the moon./// ///

Hummin' To Myself

$\text{♩} = 110$
Light swingy 4/4 or 2-beat

c. Fain, 1932

$\text{♩} = 120$

I've got the words, I've got the tune,
 I've been rehearsing under the moon, but I've
 Got nobody to hear my song, so I'm humming to my- self.///
 I've got the place, I've got the time,
 I've got a lot of love words that rhyme, but I've
 Got nobody to hear my song, so I'm humming to my- self.///

 Mmm-/ mmm-/ mmm-/mmm/ I guess it just had to be. ///
 Mmm-/ mmm-/ mmm-/mmm won't some-/one/ listen to me?/

I've got the words, I've got the tune,
 I'd like to croon it under the moon, but I've
 Got nobody to hear my song, so I'm humming to my- self.///

I Can Dream, Can't I

71

Light square 2-beat

c. Fain, 1937

♩ = 108

Chords: E^b , $A^b m$, $B^b 7$, C^+ , C^7 , C^7 , G^7 , $C m$, $C m^7$, F^7 , $A^b m$, $B^b 7$, $F m^7 B^b +$, E^b , $A^b m$, $B^b 7$, E^b , C^+ , C^7 , $F m$, $E^b dim$, $B^b m$, C^7 , $F m$, $A^b m$, $B^b 9$, $D dim$, E^b .

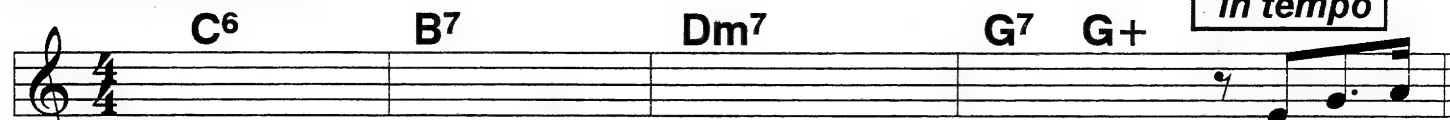
I/ can see /no matter how near/ you'll be /you'll never be-
Long/ to me, //but I can dream./// can't I?//
Can't I pretend that I'm locked in the bend of
your/ embrace? /for dreams are
Just/ like wine, /and I am drunk/ with mine ///

I'm/ aware /that my heart is a sad/ affair; /There's much disil-
Lu-/sion there // but I can dream,/// Can't I?//
Can't I/ a- dore you/ al- though we are oceans a- part?// I
Can't make you open your heart, but I can dream,/// can't I?//

I Can't Get Started (1)

♩ = 88

Berigan hit, 1938; c. 1935

Tpt intro--Ad Lib**In tempo****Chorus**

**INTRO: classic Bunny Berigan solo (or reasonable facsimile) only.
Otherwise, Band, Vocal, split solo, Band**

I Can't Get Started (2)

72

Concert key

Berigan solo Ad lib Intro

1. (I've flown a-) Round the world in a plane,/ I've settled
 revolutions in Spain; the North Pole
 I have charted, but I can't get started with you./// //Around a
 Gold course I'm under par;/ and all the
 movies want me to star; I've got a
 House, a show place, but I can't get no place with you./// |You've so su-

 Preme, lyrics I write of you, scheme,/// just for a sight of you, dream,///
 Both day and night of you, and| what| good does it do? In nineteen

 Twenty-nine I sold short,/ In England
 I'm presented at court,/ but you've got
 Me downhearted, 'cause I can't get started with you./// ///|

I Can't Get Started (3)

Berigan Solo (con't)

Out solo, modulation

C *Pick ups* 3 C F7 Bb7 Eb7 Ab7 Dbm Bbm Ebm7 Fdim Ab7 F7 Dbm Eb9 Db+9 Dbm7 Fbm6 Gb7 Cb7 Ab7 Dbm6 Eb9 Dbm Bb7 Ebm7 Ab7 Db

I Cover the Waterfront

73

Easy feel; light 2-beat ♩ = 96

1933

Chorus

Musical score for the Chorus of "I Cover the Waterfront". The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Easy feel; light 2-beat" with a quarter note equal to 96 beats per minute. The score consists of eight staves of music. The melody is written in treble clef. Chord symbols are placed above the notes. The chords are: Dm7, G7, Gm7, C7, F, FM7, Fo, Bb, Bbmaj7, C7, F, Am, D7, Dm7, G7, Gm7, C7, F, Fmaj7, Fdim, Bb, Bbmaj7, C7, F, Bb, C7, F, Am7, D7, G, Am7, D7, Gm7, A7, Dm7, G7, Gm7, C7, F, Fmaj7, Fdim, Bb, Bbmaj7, C7, F. There are triplets marked with a '3' over the notes.

Verse

Musical score for the Verse of "I Cover the Waterfront". The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Easy feel; light 2-beat" with a quarter note equal to 96 beats per minute. The score consists of three staves of music. The melody is written in treble clef. Chord symbols are placed above the notes. The chords are: F, Eb, F, Eb, F, Eb, F, C7, F, C7, F, Eb, F, Eb, F, Eb, F, C7, F. There are triplets marked with a '3' over the notes.

I Cried For You

4/4 Swing

Harry James/Helen O'Connell hit;
c. 1923

♩ = 154

The musical score is written for a single melodic line in 4/4 time, with a tempo of 154 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves, each containing a melodic line and corresponding chord symbols. The chords are: F, Am, D7, G7, C7, F, Fdim, Gm7, C7, F, Cdim, C7, C7, Ddim, C7, F, Am, D7, G7, C7, A7, D7, G9, C9, F, Am, D7, G7, C7, F, Bb9, F. The melody is written in a single line, with various note values and rests. The score is a single system, with the music continuing across the ten staves.

I Don't Know Why (I love you like I do)

75

♩ = 96
Lilting 2-beat or Swingy 4/4

Chorus

Verse

Verse:

All day long you're asking me what I see in you./
All day long I'm answering, but what good does it do?/
I have nothing to ex-plain,///
I just love you, love you and I'll tell you once again./

Chorus:

I don't know why I love you like I do,/ I don't know why, I just do.///
I don't know why you thrill me like you do,///
I don't know why, I just do.//You
Never seem to want my ro-manc-/ing, the
only time you hold me is when we're dancing.
I don't know why I love you like I do,/ I don't know why, I just do.///

I Get A Kick Out Of You (1)

Square 2-beat, or jazzy 4/4 ♩ = 162

Sinatra hit; c. Cole Porter, 1934

♩ = 154

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. The tempo is marked as ♩ = 154. The score consists of 12 staves. Chord symbols are placed above the staff, often with a '3' indicating a triplet. The chords are: Fm7, Bb7, Eb, Gm, Fm7, Bb7, Eb, Gm, Fm7, Bb7, Eb, Gm, Fm7, Bb7, Eb, Gm, Fm7, Bb7, Eb, Gm, Fm7, Bb7, Eb, Gm, Fm7, Bb7, A7, Ab7, Eb, Gm, Fm7, Bb7, Eb, Gm, Eb7, Ab, Eb7, Db, Ab, Db, Ab, Cm7, Eb7, Cm7, Eb7, Dbdim, C7, Fm, Dbdim, Fm, Dbdim, Fm, F7, Ab, Bb7.

I Get A Kick Out Of You (2)

76

Fm7 **Bb7** **Eb** **Gm**

Fm7 **Bb7** **Eb** **Gm**

Fm7 **Bb7** **C7**

Fm7 **Bb7** **Eb**

Verse **Rubato**

Eb **Fm7** **Bb7** **Eb6** **Bb7**

Eb **Bb7** **Eb** **Fm7** **Bb7**

Eb **Ebm7** **Bb7** **G** **D7**

G **D7** **Bb7** **C7**

Fm **Bb7** **Eb** **Start Rhythm** **♩ = 154**

Verse is sung "ad lib", pno or gtr chords, no beat

I Got It Bad And That Ain't Good

Slow, plaintive 4/4

Ellington w/Ivie Anderson, 1941

♩ = 88

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked 'Slow, plaintive 88' (♩ = 88). The score consists of eight staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The chords are: G, Em, A⁹, Am⁷, B+, E⁹, A⁷, D7(b⁹), G, Em⁷, Am⁷, D7(b⁵), G, Em, A⁹, Am⁷, D7(b⁹), G, Am⁷, Gdim, G⁷, C, Cm, G, E⁷, Am⁷, G, Em, A⁹, D⁷, Am⁷, D⁷, and G. The melody is characterized by a slow, plaintive feel with many ties and a final long note on the eighth staff.

Never treats me sweet and gentle | the way he should.///
 | I got it bad and that ain't good./// ||||
 My poor heart is sentimental | not made of wood.///
 | I got it bad and that ain't good./// //| But

 When the weekend's over/ and Monday rolls a- round// I
 I end up like I start out/ just cryin'/ my heart out.///

 He don't love me like I love him | nobody could,///
 | I got it bad and that ain't good./// |||

I Got Rhythm

78

Hot 4/4

♩ = 198 ♩ = 224

Ethel Merman; c. Gershwin, 1931

Chorus

B \flat Gm 7 Cm 7 F 7 B \flat 6 B \flat dim Cm 7 F 7

B \flat B \flat 7 E \flat E \flat m B \flat F 7 B \flat

B \flat Gm 7 Cm 7 F 7 B \flat 6 B \flat dim Cm 7 F 7

B \flat B \flat 7 E \flat E \flat m B \flat F 7 B \flat

D 7 G 7

C 7 F 7

B \flat Gm 7 Cm 7 F 7 B \flat 6 B \flat dim Cm 7 F 7

B \flat B \flat 7 E \flat E \flat m B \flat F 7 G 7

C 9 F 7 B \flat

Jazz players often drop the "tag"--play B \flat / F 7 / B \flat / / / during solos, w/tag as ending.

Verse

Gm Cm Gm E \flat 7 4 Gm E \flat Gm E \flat m

Gm 8 Gm Cm Gm E \flat 7 12

Gm Cm 7 F 7 B \flat 16 D Dmaj 9 A 7 D 7

Cm 7 1. E \flat 7 2. F 7 B \flat m G \flat 7 F 7

Jazz players often drop the "tag"--play B \flat / F 7 / B \flat / / / during solos, w/tag as ending.

I Know That You Know (1)

♩ = 216

Square 2-beat

Goodman, 1936; c. 1926

Verse

The musical score is written for a single melodic line in E-flat major, 2/4 time. It consists of nine staves of music. The first staff begins with a key signature change to E-flat major (three flats). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff at various intervals. The piece concludes with a double bar line on the final staff.

Chord symbols: E \flat , Gm, B \flat m, C+, Cm 7 , A \flat m, B \flat 9 , B \flat 7 , E \flat , E \flat 7 , A \flat , D \flat 7 , A \flat m, E \flat , E \flat 7 , G, D 7 , G, B \flat 7 , E \flat , Gm, B \flat m, C+, Cm 7 , A \flat m, B \flat 9 , B \flat 7 , E \flat , D 7 , E \flat 7 , E 7 .

I Know That You Know (2)

79

Chorus

Chorus

Chord progression and notes:

- Staff 1: F⁹ (B-flat, E-flat, A-flat, C, F, A-flat), B^b6 (B-flat, D, F, A-flat)
- Staff 2: E^b6 (E-flat, G, B-flat), D⁷ (D, F, A-flat, C), D⁺ (D, F, A-flat), E^b6 (E-flat, G, B-flat), C⁺ (C, E-flat, G), E^b (E-flat, G, B-flat)
- Staff 3: F⁹ (B-flat, E-flat, A-flat, C, F, A-flat), G^b7 (G-flat, B-flat, D, F), B^b7 (B-flat, D, F, A-flat)
- Staff 4: E^b (E-flat, G, B-flat), F (F, A-flat, C), Gm (G, B-flat, D), A^b (A-flat, C, E-flat), E^b (E-flat, G, B-flat), B^b7 (B-flat, D, F, A-flat), E^b (E-flat, G, B-flat), B^b7 (B-flat, D, F, A-flat), E^b6 (E-flat, G, B-flat, D, F, A-flat)
- Staff 5: F⁹ (B-flat, E-flat, A-flat, C, F, A-flat), B^b6 (B-flat, D, F, A-flat)
- Staff 6: E^b6 (E-flat, G, B-flat), D⁷ (D, F, A-flat, C), G⁷ (G, B-flat, D, F), C⁷ (C, E-flat, G, B-flat), F⁹ (B-flat, E-flat, A-flat, C, F, A-flat), E^bdim (E-flat, G, B-flat)
- Staff 7: E^b6 (E-flat, G, B-flat), C⁺ (C, E-flat, G), E^b (E-flat, G, B-flat), F⁹ (B-flat, E-flat, A-flat, C, F, A-flat), D^b7 (D-flat, F, A-flat, C), A^bm (A-flat, C, E-flat), Fdim (F, A-flat, C)
- Staff 8: E^b (E-flat, G, B-flat), F (F, A-flat, C), Gm (G, B-flat, D), A^b (A-flat, C, E-flat), B^b7 (B-flat, D, F, A-flat), A^b (A-flat, C, E-flat), Fdim (F, A-flat, C), Fm (F, A-flat, C), E^b (E-flat, G, B-flat)

I Only Have Eyes For You

Light, lilting 4/4 ♩ = 110

1934

Verse

C Am Dm G⁷ C D⁷ G⁺

C Am Dm G⁷ C D⁹ B⁷

Em A⁷ B⁷ G Em G⁺

Am F⁷ D⁷ Dm⁷ G⁷

Chorus

G⁷ Fm G⁹ Gdim G⁷ F³ G⁷ G⁺ 3

Em C Em E^bm A^{b7}

G⁷ Fm G⁹ Gdim G⁷ F³ G⁷ G⁺ 3

Em C A⁷

Dm⁷ G⁷ C Em C⁷

F Fm Dm⁷(^b5) G⁷ C E^bm A^{b7}

G⁷ Fm G⁹ Gdim G⁷ F³ G⁷ G⁺ 3

Em C E⁷ A⁷ Dm⁷ G⁷ C

The musical score is written for guitar in 4/4 time. It features a key signature of one flat (B-flat). The score is divided into a Verse and a Chorus. The Verse consists of 8 measures, and the Chorus consists of 16 measures. The notation includes various chords (C, Am, Dm, G7, D7, G+, D9, B7, Em, A7, B7, F7, Dm7, Fm, G9, Gdim, F, Ebm, Ab7, C7, Dm7(b5), E7) and melodic lines with triplets and slurs. The tempo is marked as 'Light, lilting 4/4' with a quarter note equal to 110 beats per minute.

I Surrender Dear

81

c. Harry Barris, 1931

Light 4/4

♩ = 100

Chord symbols above the staves: Cm, G7, G7(b9), Cm, D7, Gm, C9, Bb, Gm, C9, Cm, F7, Bb, G7, Cm, G7, G7(b9), Cm, D7, Gm, C9, Bb, Gm, C9, Cm, F7, Bb, D7, Gm, D7, Gm, D7, Gm, C9, F9, Cm, G7, G7(b9), Cm, D7, Gm, C9, Bb, Gm, C9, C9, F7, Bb.

We've played the game/ of stay away/ but it costs more/ than I can pay./
Without you I can't make my way,/// |I surrender, dear.///
I may seem proudd,/ I may act gay,/ It's just a pose,/ I'm not that way///
"Cause deep down in my heart I say,/// |I surrender, dear.///

Little mean things we were doing// must have been part of the game,///
Lending a spice to the wooing,/ but I don't care who's to blame.///

When stars appear/ and shadows fall,/ why then you'll hear my poor heart call,/

To you my love, my life, my all,/// |I surrender, dear.//

I Wished On the Moon

2-beat or light 4/4

Billie Holiday; c. Rainger, 1934

♩ = 120

(I) Wished on the moon/ /for something I never knew/ ///
 Wished on the moon, /for more than I ever knew;/ //a/
 Sweeter rose, a softer sky, an A-/pril day ///that
 Would not dance/ //a-l way./// ///

 Begged of a star/ /to throw me a beam or two,/ ///
 Wished on a star/ /and asked for a dream or two./ ///
 Looked for ev'ry loveliness: it all/ came true ///
 Wished on the moon/ //for/ you./// ///

If I Had Rhythm In My Nursery

83

Rhymes

4/4 light percussive swing

c. Jimmy Lunceford, 1935

♩ = 192
♩ = 172

The musical score is written for a single melodic line in 4/4 time, featuring a light percussive swing feel. It consists of 16 measures, grouped into four systems of four measures each. The key signature has one flat (B-flat). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff, indicating the harmonic structure. The chords include F, Fdim, Gm7, C7, F7, Bb, Bbm, F9, Bb, F+, and A7. The score ends with a double bar line.

I could learn my A B C's/ bring home A's in- stead of D's,
And my mom and dad I'd please, if I had rhythm in my nurs'ry rhymes.///
In the corner, on a stool,/ I'd sit 'cause I broke a rule./
But I show them I'm no fool, if I had rhythm in my nurs'ry rhymes.///

Tra-la-la-la won't get me far,/ lately I've been thinkin',///
If I had a little bit of rhythm I could be a Washington or Lincoln.

Simple Simon at the fair,/ met a pie man who was there,
'Bout these two guys I don't care, 'cause I need
rhythm in my nurs'ry rhymes.///

I'll Be Seeing You

*Legato, not swingy;
square 4/4 or 2-beat*

1938

♩ = 112

Chord symbols: E^b, G⁺, G⁷, Fm, C⁷, Fm, C⁷, Fm, C⁷, Fm, B^bdim, B^b7, E^bdim, E^b, Cm⁷, Fm⁷, Fm⁷, B^b+, E^b, B^b+, E^b, G⁺, G⁷, Fm, C⁷, Fm, C⁷, Fm, C⁷, Fm, B^bdim, B^b7, B^bm, C⁷, Fm, G⁷, Cm, F⁹, Fm⁷, A^bm, B^b7, E^b.

I'll// be seeing you in all the old fa- miliar places
That this heart of mine embraces all day through./ ///|
In// that small cafe, the park// a- cross the way, the
chil-// dren's carousel, the chestnut trees, the wishing well./

I'll// be seeing you in ev'ry lovely summer's day, in
Ev'ry thing that's light and gay, I'll always think of you that way. I'll
Find you in the morning sun, and when the night is new,// I'll be
Looking at the moon/ but I'll be seing you./// ///|

I'll Never Be the Same

85

c. 1932

Strongly lilting 2-beat; slightly swing 8th notes

♩ = 96

(I'll) Never be the same,/ stars have lost their meaning for me./// ///I'll
Never be the same,/ nothing's what it once used to be./// //And when the
Song birds that sing/ tell me it's Spring,/ I can't believe their song.///
Once love was king,/ /but kings can be wrong./// /// I'll

Never be the same,/ there is such an ache in my heart./// ///
Never be the same,/ /since we're a- part./// //Though there
Lot that a smile may hide,/// I know down deep in- side,///I'll
Never be the same,/ never be the same a- gain./// ///

I'll See You In My Dreams

Lilting square 2-beat ♩ = 128

Bouncy swing ♩ = 168

Teddy Wilson; c. Isham Jones, 1923

♩ = 134

Chords: F7, B \flat , Dm, B \flat m⁶, F, E⁷, F⁶, D⁷, Am, D⁷, G⁷, Em, G⁷, C⁷, B \flat , Dm, B \flat m⁶, F, E⁷, F⁶, Cdim, D⁷, A⁷, Dm, Am⁷, B \flat , B \flat m⁶, C⁹, F

(I'll) See/ you/ in/ my/ dreams./// ///

Hold/you/ in/ my/ dreams./// ///

Some-one/ took/ you/ out of my arms ///

Still/ I/ feel/ the/ thrill of your arms. ///

Lips/ that/ once/ were/ mine,/// ///

Ten-der/ eyes/ that/ shine,/// ///

They/ will/ light/ my way/ to- night,// I'll

See/ you/ in/ my/ dreams./// ///

III Wind

87

III Wind and Stormy Weather were Horne's first two records.

Solid 4/4; Legato feel; play bridge forcefully

Lena Horne, Revived by Lonette
McKee, 1984; c. Arlen 1934

♩ = 94

The musical score is written in 4/4 time with a tempo of 94 beats per minute. It features a melody line in the treble clef and a corresponding chord progression. The key signature has two flats (Bb and Eb). The score includes a bridge section and a coda.

Chord Progression:

Measures 1-4: Bb, D7, Ab, G7, Ebm

Measures 5-8: Bb, Ebm, Cdim, Bb, F7

Measures 9-12: Bb, Eb7, F7

Measures 13-16: Bb, D7, Ab, G7, Ebm

Measures 17-20: Bb, Ebm, Cdim, Bb, F7

Measures 21-24: Bb, Eb7, F7

Measures 25-28: D7, C, Fm, D7, G7, Fdim, G7

Measures 29-32: D7, C, Fm, D7, F, G7, Ebm, F+, F7

Measures 33-36: Bb, D7, Ab, G7, Ebm

Measures 37-40: Bb, Ebm, Cdim, Bb

Coda: Eb7, Ebm, Bb, Ab6, Bb

I'm Beginning To See the Light

1944

Solid 4/4 swing

♩ = 135

(I) Never cared much for moon-lit skies, I
 never wink back at firelies, but
 Now that the stars are in your eyes, I'm be- ginning to see the light.// I
 Never went in for after glow, or candlee light on the mistletoe, but
 Now, when you turn the lamp down low, I'm be-
 ginning to see the light.///

Used to ramble through the park,/ shadow-boxing in the dark./
 Then you came and caused a spark, that's a four-alarm fire/ now.//|

Never made love by lantern shine, I
 never saw rainbows in my wine, but
 Now that your lips are burning mine, I'm be- ginning to see the light.//|

I'm In the Mood For Love

89

Lilting 4/4

McHugh, 1935

♩ = 98

Chords: C, Dm7, G7, Em7, Ebm7, F6, A7, Am6, B7, Cm6, D7, Fm

I'm in the mood for love/// simply because you're near me.//
 Funny but when you're near me,// I'm in the mood for love.///
 Heaven is in your eyes/// bright as the stars we're under.//
 Oh is it any wonder// I'm in the mood for love.///

Why stop to think of whether// this little dream might face,///
 We'll put our hearts to- gether,// now we are one,/ I'm not afraid

If there's a cloud a- bove,/// if it should rain we'll let it.//
 But for tonight, for- get it!// I'm in the mood for love.///

I'm Getting Sentimental Over You

2-beat or 4/4; Herb Alpert shuffle ♩ = 154

Tommy Dorsey theme;
c. Bassman, 1932

♩ = 106

The musical score is written for a single melodic line in 4/4 time, featuring a shuffle rhythm. The tempo is marked as 106 beats per minute. The key signature has one flat (Bb). The score consists of ten staves of music, each with a specific chord progression indicated above the notes. The chords are as follows:

- Staff 1: F, E7, Cm, D7
- Staff 2: G7, C7, F6, Cdim, Gm7, Cdim, C7
- Staff 3: F, E7, Cm, D7
- Staff 4: G7, C7, Gm7, D7, F, E7
- Staff 5: Am, Dm, B7, Dm
- Staff 6: E7, Am, A7, Cm7, C7
- Staff 7: F, E7, Cm, D7
- Staff 8: G7, C7, C+, F, C7, Cm, D7
- Staff 9: G7, C7, C+, C7, Gm7, D7, F

The melody is composed of eighth and quarter notes, with some measures containing triplets. The score ends with a double bar line on the final staff.

I'm Getting Sentimental Over You

90

Usual Trombone Key

2-beat or 4/4

Tommy Dorsey theme;
c. Bassman, 1932

♩ = 106

Chords: B \flat , A⁷, F^m, G⁷, C⁷, F⁷, B \flat ⁶, F^{dim}, C^{m7}, F^{dim}, F⁷, B \flat , A⁷, F^m, G⁷, C⁷, F⁷, C^{m7}, G \flat ⁷, B \flat , A⁷, D^m, G^m, E⁷, G^m, A⁷, D^m, D \flat ⁷, F^{m7}, F⁷, B \flat , A⁷, F^m, G⁷, C⁷, F⁷, F⁺, B \flat , F⁷, F^m, G⁷, C⁷, F⁷, F⁺, F⁷, C^{m7}, G \flat ⁷, B \flat .

Imagination

Light 4/4; expressive

Van Heusen, 1940

$\text{♩} = 92$

(Imagi-) Nation/ is funny,/ it makes a cloudy day sunny.///
 Makes a bee thing of honey, just as I //think of you.// Imagi
 Nation/ is crazy,/ your who perspective get hazy.///
 Starts you asking a daisy what to do //what to do.///

 |Have you ever felt a gentle touch and then a kiss and then and then,/
 |Find it's only your im- agination a- gain?//Oh well./Imagi

 Nation/ is silly,/ you go around willy- nilly,/
 For example, I go around wanting you./// /And yet I
 Can't imagine that you want/ me too./// ///|

In A Mellow Tone

92

Ellington, 1940

Solid 4/4

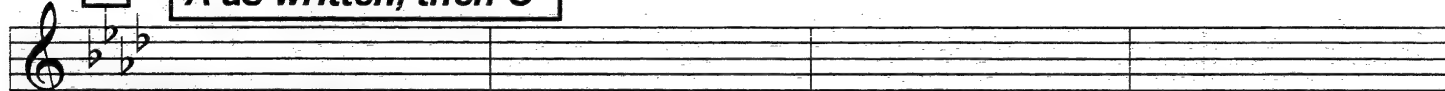
♩ = 156

Chord symbols: B \flat 7, E \flat 7, A \flat , E \flat m, A \flat 7, D \flat , Ddim, A \flat , F7, B \flat 7, E \flat 7, A \flat , E \flat m, A \flat 7, D \flat , Ddim, A \flat , F7, B \flat 7, E \flat 7, A \flat , (G7 G \flat 7 F7)

In the Mood (1)

Glenn Miller hit, 1939

♩ = 168

Sax Intro**A***A as written, then C**To A***2 Tenors trade 2s****D****Trumpet Break**

In The Mood (2)

93

Trumpet Solo

The musical score is written for a single melodic line in E-flat major, 4/4 time. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into several measures, each containing musical notation and harmonic markers. The first measure is marked with a key signature change to E-flat major (two flats) and a common time signature. The second measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The third measure is marked with a key signature change to E-flat 7 (three flats and a sharp) and a common time signature. The fourth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The fifth measure is marked with a key signature change to E-flat 7 (three flats and a sharp) and a common time signature. The sixth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The seventh measure is marked with a key signature change to D-flat major (three flats) and a common time signature. The eighth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The ninth measure is marked with a key signature change to E-flat 7 (three flats and a sharp) and a common time signature. The tenth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The eleventh measure is marked with a key signature change to D-flat major (three flats) and a common time signature. The twelfth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The thirteenth measure is marked with a key signature change to E-flat 7 (three flats and a sharp) and a common time signature. The fourteenth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The fifteenth measure is marked with a key signature change to D-flat major (three flats) and a common time signature. The sixteenth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The seventeenth measure is marked with a key signature change to E-flat 7 (three flats and a sharp) and a common time signature. The eighteenth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The nineteenth measure is marked with a key signature change to D-flat major (three flats) and a common time signature. The twentieth measure is marked with a key signature change to A-flat major (three flats) and a common time signature. The score concludes with a final cadence.

[Horn Break -----]

1. 2. 3.

[TRUMPET Break ----- >]

In A Sentimental Mood

Solid 4/4

Ellington, 1935

♩ = 94

Chords: Dm, Dm7, Dm6, Gm7, B \flat +, Gm7, C 9

Chords: Dm, D 9 , Gm7, G \flat 7, F6/9

Chords: Dm, Dm7, Dm6, Gm7, B \flat +, Gm7, C 9

Chords: Dm, D 9 , Gm7, G \flat 7, F6/9

Chords: D \flat maj7, B \flat m7, E \flat m7, G \flat , A \flat , D \flat

Chords: D \flat maj7, B \flat m7, E \flat m7, G \flat , A \flat , C7

Chords: Dm, Dm7, Dm6, Gm7, B \flat +, Gm7, C 9

Chords: Dm, D 9 , Gm7, G \flat 7, F6

In the Still Of the Night

95

Square 2-beat

c. Cole Porter, 1937

♩ = 140

The musical score is written for a single melodic line in 4/4 time, with a tempo of 140 beats per minute. The key signature has one flat (B-flat). The score consists of 12 staves of music. Above the staves, various chords are indicated, often with a '4' above them, suggesting a four-measure duration. The chords include F, Fm6, Gm7, C7, E7, Am, Bb, F+, C7, Am7(b5), D7, Bbm6, Fdim, C9, and Fm6. The melody features a variety of note values, including quarter, eighth, and half notes, as well as rests. Some notes are beamed together, and there are several slurs indicating phrasing. The score ends with a double bar line.

Chords indicated above the staff:

Staff 1: F, Fm6, 4 F, Fm6

Staff 2: Gm7, C7, 4 F, Gm7, C7

Staff 3: F, Fm6, 4 F, Fm6, E7

Staff 4: Am, E7

Staff 5: Am, C7

Staff 6: F, Bb, 4 Gm7, C7, F

Staff 7: F, F+, 4 C7, Am7(b5), D7

Staff 8: Am7, D7, Am7, D7, Gm7, 4 Bbm6, F

Staff 9: Fdim, C9, 4 F, Fdim

Staff 10: Gm7, C7

Staff 11: F, Fm6, F

**Artie Shaw classic, 1939;
c. Friml, 1924**

Toms toms
35.5 bars

Clar. solo

Band

Shout in Falsetto

"Cheep Cheep!"

ChEEP ChEEP!

C-

1.

2.

B2m

Gp7

F7

Bbm

Ab

A

A_b

A

G

B

3

C7

Clar

Clar

Gm7

C7

F.

Gm⁷

C7

F

A7

Dm

G7

B2m

C7

[Break - - -]

Indian Love Call (2)

96

Band

Gm7 C7 F

F7 Bb

Bbm F Fdim F

C7 C+ F C7 C+ F

Solos

Bb C7 F 4 Bb C7 F A7 Dm 4 G7 Bbm C7

Bb C7 F 4 F7 Bb Bbm F 4 Bb C7 C+ F(Cdim C7)

Band

Bb C7 F

Bb C7 F

A7 Dm

G7 C7

Bb C7 F

F7 Bb

Clar Bbm F 8 Bb 9

C7 F [Break -----] F 3

The musical score is written for a band and includes a clarinet solo. The key signature has two flats (Bb and Eb). The score is divided into several systems. The first system is for the 'Band' and contains five staves of music with chords Gm7, C7, F, F7, Bb, Bbm, F, Fdim, F, C7, C+, F, C7, C+, F. The second system is for 'Solos' and contains two staves of music with chords Bb, C7, F, 4 Bb, C7, F, A7, Dm, 4 G7, Bbm, C7, Bb, C7, F, 4 F7, Bb, Bbm, F, 4 Bb, C7, C+, F(Cdim C7). The third system is for the 'Band' and contains six staves of music with chords Bb, C7, F, Bb, C7, F, A7, Dm, G7, C7, Bb, C7, F, F7, Bb. The fourth system is for the 'Clarinet' and contains two staves of music with chords Bbm, F, 8 Bb, 9, C7, F, [Break -----], F, 3. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like '4' and '8'.

Bechet hit 1939; c. 1919

♩ = 108

[illegible]

Isn't It Romantic*Lilting 2-beat*

c. Rodgers, 1940

♩ = 100

Chord symbols: B \flat 7, E \flat , B \flat 7, E \flat , B \flat +, E \flat , B \flat 7, E \flat , B \flat 7, E \flat , B \flat +, B \flat dim, Fm, B \flat 7, G+, G7, Cm, G+, Cm, E \flat 7, A \flat , B \flat 7, Ddim, Cm, F7, B \flat dim, B \flat 7, E \flat , B \flat 7, E \flat , B \flat +, E \flat , B \flat 7, E \flat , B \flat 7, E \flat , B \flat +, B \flat dim, Fm, B \flat 7, G+, G7, Cm, A \flat m, E \flat , B \flat 7, E \flat .

(Isn't it ro-) Mantic// music in the night, a
 dream that can be heard, Isn't it ro-
 Mantic?// Moving shadows write the oldest magic word.///
 /// hear the breezes playing in the trees a- bove.///
 while/// all the world is saying you were meant for love./ Isn't it ro-

 Mantic?// Merely to be young on such a night as this; isn't it ro-
 Mantic?// Every note that's sung is like a lover's kiss.///
 Sweet/// symbols in the moonlight. Do you mean that I will fall in
 Love perchance?/ //Isn't it roo-mance?/// ///

Isn't This A Lovely Day

100

Lilting 2-beat ♩ = 128 ♩ = 136

Astaire classic; c. Berlin, 1935

Chorus

Verse

101 It Don't Mean A Thing (If It ain't Got That Swing) (1)

Driving 4/4

Ellington, 1932

♩ = 192

ENDING: Last line 3 X, p, pp, ppp sudden ending last note.

(It) Don't/ mean a thing,/ if it ain't/ got that swing.///
 |Do wah doo wah doo wah doo wah doo wah
 doo wah doo wah doo wah.|| It
 Don't/ mean a thing,/ all you got to do is sing.///
 |Do wah doo wah doo wah doo wah doo wah
 doo wah doo wah doo wah.|| It

 Makes no difference if it's sweet or hot,/// ///just
 Give that rhy-thm everything you've got./// ///It

Don't/ mean a thing,/ if it ain't/ got that swing.///
 |Do wah doo wah doo wah doo wah doo wah
 doo wah doo wah doo wah.|| It

It Don't Mean A Thing (2)

101

Intro (wordless vocal)

Gm



It Happened In Monterey

Square 2-beat, or 4/4

Same chords as "Sheik of Araby"

Orig. waltz; c. 1930

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. The tempo is marked as 142. The score consists of 16 measures, grouped into eight pairs. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The chords are: Bb6 (measures 1-2), F9 (measures 3-4), Bb6 (measures 5-6), Bb (measures 7-8), Bbdim (measures 9-10), Cm7 (measures 11-12), F7 (measures 13-14), Gm (measures 15-16), F7 (measures 17-18), Bb6 (measures 19-20), F9 (measures 21-22), D7 (measures 23-24), G7 (measures 25-26), C7 (measures 27-28), F7 (measures 29-30), and Bb (measures 31-32). Some measures contain triplets, indicated by a '3' and a bracket over the notes.

(It) Happened/ in Monterey/ a long/ time a- go// I
 Met her/ in Monterey/ in old/ Mexi- co.///
 Stars/ and steel gui- tars/ and luscious lips red as wine///
 Broke somebody's heart, and I'm a- fraid that it was mine.//It

Happened/ in Monterey/ with- out/ thinking twice,// I
 Left her/ and threw away the key to para- dise.///

My/ indis- crete heart// yearns/ for the sweetheart/ that
 I/ left in old/ Monte- rey./// /|||

It's Been A Long, Long Time

103

Lilting 2-beat or Swingy 4/4

Harry James; c. 1945

♩ = 96

Chords: F, Fmaj7, F⁶, F⁶ Cdim C⁷, Gm, D⁺, Gm⁷, C⁷, Gm⁷, C⁺, F, F, Cm⁶, D⁷, Gm, B^bm, C⁷, F, Fmaj⁷, Dm⁷, D⁷, Gm⁷, C⁷, F

(Just) Kiss me once, then kiss me twice, then
kiss me once again, it's been a long,/ long/ time.///
Haven't felt like this, my dear, since
can't remember when, it's been a long,/ long/ time./You'll never

Know how many dreams I dreamed a- bout you,/ or
just how empty they all seemed with- out you./ So

Kiss me once, then kiss me twice, then
kiss me once again, it's been a long,/ long/ time.///

It's D'Lovely

Driving 4/4

c. Cole Porter, 1936

♩ = 160 ♩ = 146

Chords: F, F+, Dm7, F, 4 F, Cdim, C7, D7, Gm, E \flat , C7, Gm, Gm, Fdim, F, C7, F7, B \flat , B \flat m, C7, E \flat m, C7, F, F+, Dm7, F, F, FM7, Cm 6 , D7, B \flat m, C7, F6.

(The) Night is young/, the skies are clear/ and
 if you want to go walking dear, it's de-
 Lightful, it's de- licious, it's de- lovely,/ ||||
 Understand/ the reason why/ you're sentimental 'cause so am I It's de-
 Lightful, it's de- licious, it's de- lovely,/ || You can

 Tell/ at a glance/ what a swell night this is for romance, you can
 Hear/ dear mother nature murmuring low./ "Let your- self go./ So

 Please be sweet my chickadee, and when I kiss you just say to me It's de-
 Lightful, it's de- licious, it's de- lectable, it de- licious, it's di-
 Lemma, it's delimit, It's deluxe, it's de- love-/ly./ |||

It's Only A Paper Moon

105

♩ = 132 ♩ = 148
2-beat or 4/4/ swing

1935

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 4/4 time. It consists of eight staves of music. Above the notes, chord symbols are provided for each measure. The chords are: G, Ddim, Am7, D7, G, G, Dm, C, Am7, D7, G, D7, G, Ddim, Am7, D7, G, G, C6, Eb, Bm7, Am7, D7, G, G7, C6, Eb, Bm7, G, Dm, E7, A9, D+, G, Ddim, Am7, D7, G, G, Dm, C, Am7, D7, G. The melody features a mix of eighth and quarter notes, with some measures containing rests.

It's only a paper moon,/ sailing over a cardboard sea,
But it wouldn't be make-believe if you /believed in me.//
Yes, it's only a canvas sky,. hanging over a muslin tree,
But it wouldn't be make-believe if you /believed in me.// With-

Out/ your/ love,// it's a honky-tonk pa- rade.//With-
Out/ your/ love,// it's a melody played in a penny arcade./

It's a Barnum and Bailey world,/ just as phony as it can be./
But it wouldn't be make-believe if you /believed in me.//

It's the Talk Of the Town

1933

Lilting 4/4

♩ = 90

Chord symbols: Fmaj7, Fdim, B \flat , C7, Am7, A+, B \flat maj7, B \flat 7(b5), D7, G9, D+, G7, C7, F, Gm7, Cdim, Gm, Dm7, C+.

I can't show my face,/ can't go any place./,
 people stop and stare/ It's so hard to bear.
 |Every body knows you left/ me./ It's the talk of the town.///
 Ev'ry time we meet,/ my heart skips a beat./
 we don't stop to speak,/ though it's just a week./
 |Ev'rybody knows you left/ me/ |it's the talk of the town.//We

 Sent out invitations, to friends and relations, an-
 nouncing our wedding day.///
 Friends and our relations gave congratulations,
 how can you face them? What can you say?/

 Let's make up sweetheart,/ we can't stay apart,/
 don't let foolish pride,/ keep you from my side./
 |How can love like ours be end-/ ed/ it's the talk of the town.///

I've Got A Gal In Kalamazoo

107

4/4 swingy

Glenn Miller hit, 1942

♩ = 158

Chords: E \flat , E \flat 7, A \flat , E \flat , E \flat 7, A \flat , E \flat , B \flat dim, B \flat 7, E \flat , E \flat 7, A \flat , E \flat , E \flat 7, A \flat , E \flat , B \flat dim, B \flat 7, E \flat , A \flat , E \flat , G7, C7(b9), 4 F7, F7, B \flat 7, Fm7, F9, B \flat 7, 8, E \flat , E \flat 7, A \flat , E \flat , E \flat 7, A \flat , E \flat , B \flat dim, B \flat 7, G+, C7, F7, B \flat 9, E \flat , E \flat 7, A \flat , A \flat m, B \flat 9, Ending, E \flat , E \flat 7, A \flat , B \flat 7, E \flat , E \flat 7, A \flat , E \flat , E \flat dim, B \flat 7, E \flat .

I've Got My Love To Keep Me Warm

Solid 4/4 swing, light, not hard driving

Les Brown classic, c. 1937

♩ = 148

Chords and notation across the staves:

- Staff 1: E \flat , Edim, Fm, A \flat m 7 , B \flat 7
- Staff 2: Cm, D 7 , E \flat dim
- Staff 3: B \flat 7 , B \flat dim, B \flat 7 , Fm 7 , B \flat 7
- Staff 4: E \flat , B 7 , A \flat , B \flat 7 , E \flat , 1. Fm 7 B \flat 7 | 2. E \flat
- Staff 5: Gm 7 , D+, Gm 7 , C 7
- Staff 6: Fm, G 7 , C 7 , Fm, A \flat m, B \flat 7
- Staff 7: E \flat , E \flat dim, Fm, A \flat m 7 , B \flat 7
- Staff 8: Cm, D 7 , E \flat dim
- Staff 9: B \flat 7 , B \flat dim, B \flat 7 , Fm 7 , B \flat 7
- Staff 10: E \flat , B 7 , A \flat , B \flat 7 , E \flat

I've Got the World On A String

109

Cab Calloway hit; c. Arlen, 1932

Jazzy Cotton Club style, hard 4/4

♩ = 120

The musical score is written for a single melodic line in 4/4 time, with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and quarter notes, often beamed together in groups of four. Chords are indicated above the staff: F, D7, Gm7, C7, F, Am, and Abm. The second staff continues the melody with Gm7, C7, F, and C7. The third staff has F, D7, Gm7, C7, F, Am, and Abm. The fourth staff has Gm7, C7, F, and a final chord. The fifth staff has A7 and D7. The sixth staff has G7, G+, G7, and C7. The seventh staff has a repeat sign, F, D7, Gm7, C7, F, Am, and Abm. The eighth staff has Gm7, C7, F, and a final chord. The ninth staff is marked 'Ending' and has F, D7, Gm7, C7, F, Am, and Abm. The tenth staff has Gm7, C9, F, D7, and F.

Chords: F, D7, Gm7, C7, F, Am, A^bm, Gm7, C7, A7, D7, G7, G⁺, Gm7, C7, F, D7, Gm7, C7, F, Am, A^bm, Gm7, C7, F, D7, Gm7, C7, F, Am, A^bm, Gm7, C9, F, D7, F.

I've Got To Sing A Torch Song

Light 2-beat, very expressive

c. Dubin, Warren, 1933

♩ = 118

Chorus

The Chorus is written in 4/4 time and consists of 16 measures. The melody is written on a single staff. The chords are as follows:

- Measure 1: C
- Measure 2: G7 / Em
- Measure 3: Dm
- Measure 4: C
- Measure 5: Dm / G7
- Measure 6: C
- Measure 7: Bbm A7
- Measure 8: Dm
- Measure 9: Fm
- Measure 10: C
- Measure 11: Cdim
- Measure 12: G7
- Measure 13: C
- Measure 14: Bbm A7
- Measure 15: Dm
- Measure 16: Fm
- Measure 17: C
- Measure 18: Ebm Dm
- Measure 19: C
- Measure 20: Am
- Measure 21: Em
- Measure 22: B7
- Measure 23: Em
- Measure 24: G
- Measure 25: C
- Measure 26: D7
- Measure 27: G7
- Measure 28: F
- Measure 29: G
- Measure 30: C
- Measure 31: G7 / Em
- Measure 32: Dm
- Measure 33: C
- Measure 34: Dm / G7
- Measure 35: C
- Measure 36: Bbm A7
- Measure 37: Dm
- Measure 38: Fm
- Measure 39: C
- Measure 40: G7
- Measure 41: C

Verse

The Verse is written in 4/4 time and consists of 20 measures. The melody is written on a single staff. The chords are as follows:

- Measure 1: C
- Measure 2: G7
- Measure 3: C
- Measure 4: Gm7
- Measure 5: C
- Measure 6: G+
- Measure 7: 4 C
- Measure 8: G7
- Measure 9: C
- Measure 10: Gm7
- Measure 11: C
- Measure 12: Gm7
- Measure 13: 8 F
- Measure 14: Fm7
- Measure 15: Cm
- Measure 16: D7(b5)
- Measure 17: 12
- Measure 18: Cm
- Measure 19: Ab
- Measure 20: G7
- Measure 21: F
- Measure 22: G7
- Measure 23: 16 C
- Measure 24: G7
- Measure 25: C
- Measure 26: Gm7
- Measure 27: C
- Measure 28: 20 Am
- Measure 29: E7
- Measure 30: Am7
- Measure 31: D7
- Measure 32: Dm7
- Measure 33: G7

I've Got You Under My Skin

111

♩ = 128

Square 2-beat

c. Cole Porter, 1936

A B⁷ Fm⁷ B⁹ E^bmaj⁷ E^b₆ 4 Fm⁷ B⁹

E^bmaj⁷ Cm⁷ E^b 8 Fm⁷ B⁷ E^b₆ Cm⁷ Gm

Fm⁷ B⁷ E^b B⁷₁₆ Fm⁷ B⁹ E^bmaj⁷ E^b₆ 4

A^bm 3 3 B⁷ D E^b

Dm⁷ 3 3 G⁷ Cdim C

A^b₆ A^bm B⁷ E^b

B Fm⁷ 3 3 B⁷ 3 3 E^b 3 3 E^b₇ 3 3

A^b 3 3 A^bm 3 3 E^b 3 3 B⁷ 3 3

Cm⁷ A^b B⁷ E^b E^bdim 16 Fm⁷

B⁷ E^b B⁷+ 20 A^b A^bm

E^b B^bm C⁷ 24 Fm⁷ B⁷(^b9) E^b

I've Heard That Song Before

Harry James, Helen Forrest hit, 1942

Solid 4/4 swing

♩ = 140

Chords: C, Bm7, E7, E+, A7, D9, Em, G7, C, G+, C, Am, C+, C, D7, Dm7, Fm6, G7, C, Bm7, E7, E+, A7, Dm, A7, Dm7, F, Fm, C, B7, B \flat 7, A7, Dm, Fm, G7, C.

(It) Seems/ to me I've heard that song be-
fore.// Its from an old familiar
Score/ I know it well that melod- y./// ///
|It's funny how a theme/ | becomes a favorite dream./
|A dream that brought you so close to me./// |I know each

Word/ because I've heard that song be-
fore/ the lyric said forever
More/ forever- more's a memo- ry./// ///|
|Please have them play it again,/ |and I'll re- member just when I
Heard that lovely song/ be-/ fore./// ///|

Jeepers Creepers

113

Sprightly 4/4 or square 2-beat

c. Harry Warren, 1938

♩ = 172

Chords: Cm F7 Bb F7 Bb, Cm F7 Bb F7 Bb, Cm F7 Bb F7 Bb, Cm F7 Bb F7 Bb, Bb7 Gm E Bb7 E, C7 Am F C7 F7, Cm F7 Bb F7 Bb, Cm F7 Fm G7 Cm7 F7 Bb G7, Cm7 F7 Bb

Jeep-/ers/ creep-/ers/ Where'd you get those peep-/ers?/
 Jeep-/ers/ creep-/ers/ Where'd ya get those eyes?///
 Gosh/ all/ git/ up/ how'd they get so lit/ up?/
 Gosh/ all/ git/ up/ how'd they get that size?///

 Gol-/ly/ Gee!/// When you turn those heaters on
 Woe/ is/ me!/// Got to put my cheaters on./

 Jeep-/ers/ creep-/ers/ Where'd ya get those peep-/ers?/
 Oh!/ those/ weep-/ers/ how they hypno- tize,///
 where'd ya get those eyes?///

Jersey Bounce

Light 4/4 swing

Benny Goodman hit, 1942

♩ = 145

Chords: C, D7, G9, Cdim, Dm7, G7, C, A9, B9, G+, C

Jitterbug Waltz

115

♩ = 120
Jazz waltz, swingy

Fats Waller, 1942

A

F Gm Am Gm F Am

B \flat 7 F C+

F Gm Am Gm F Am

D7 G7 G \flat m C \flat 9

G7 G \flat m C \flat 9

1. C7 G7 Cdim C7 F G7

C G7 C7 Cdim C7 G7 C7

2. C7 G7 Cdim C7 F B \flat F \flat F7

B

B \flat B \flat m F E \flat 7 D7

G7 C7 1. F F7

DC al Coda Coda

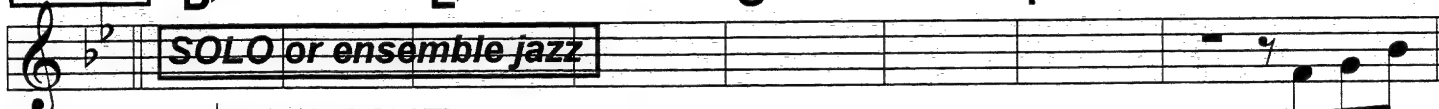
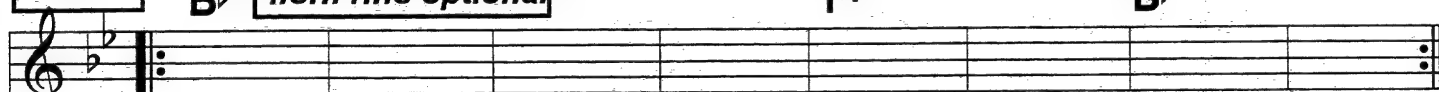
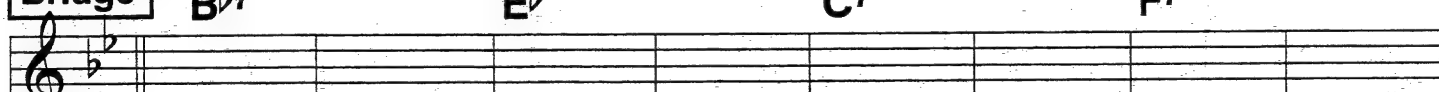
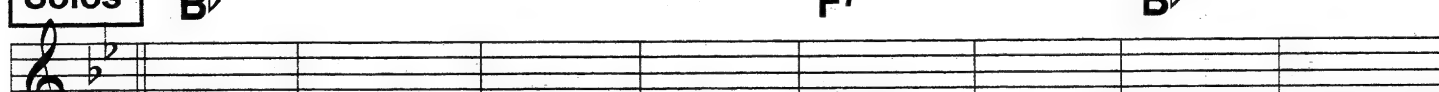
2. F B \flat Gm7 C7 B \flat F

ROUTINE: A (with repeat), B, A (w/repeat) to CODA

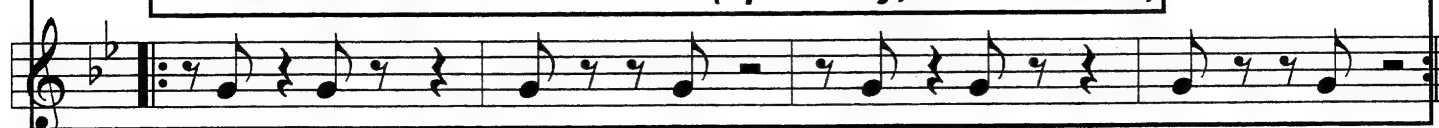
Jumpin' At the Woodside (1)

Count Basie, 1938

♩ = 200

Intro **Piano 2 bars, add snare 2, then hi-hat 4** 1. 2. **Horns**Chorus **B \flat w / horn riffs**Bridge **B \flat 7 E \flat C7 F9**Solos **B \flat horn riffs optional** **F7 B \flat** Bridge **B \flat 7 E \flat C7 F7**Solos **B \flat F7 B \flat** 

To Interlude, p. 2

HORN RIFFS behind CHORUS (optionally, behind solos)

Jumpin' At the Woodside (2)

116

Interlude

The Interlude section consists of 10 staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a **G7** chord. The second staff begins with a boxed letter **B** and a **C6** chord. The third staff begins with a **Dm9** chord. The fourth staff begins with a **C6** chord. The fifth staff begins with a **Dm9** chord. The sixth staff begins with a boxed letter **C** and a **C6** chord. The seventh staff begins with a **Dm9** chord. The eighth staff begins with a **C6** chord. The ninth staff begins with a **Dm9** chord. The tenth staff begins with a **Cdim** chord. The music features various chord progressions and melodic lines, including horn riffs. A box labeled **B, C, BC together** is located above the first staff. A box labeled **Ending** is located above the tenth staff.

G7 **Dm7** **G7** **B, C, BC together**

B **C6**

Dm9 **C6** **G9** **C6**

C6

Dm9 **C6** **G9** **C6**

C **C6**

Dm9 **C6** **G9** **C6**

C6

Dm9 **C6** **G9** **C6**

Ending

Cdim **G7** **C** **F** **Cdim** **C6**

ROUTINE: Intro, Melody (with horn riffs), solos, interlude, B, C, B C together 2-3 X, Ending.

Juke Box Saturday Night

Glenn Miller Hit, 1942

4/4 swing

♩ = 160

Chord symbols: F, B \flat , F, Fdim, C 7 , F, F, Fdim, C 7 , F, Cm 7 , F 7 , Cm 7 , F 7 , B \flat , F $^+$, B \flat 6 , Dm 7 , G 7 , Dm 7 , G 7 , Gm 7 , C 7 , F, F 7 , B \flat , F, Fdim, C 7 , F.

Moppin' up soda pop rickies/// to our heart's de- light///
 Dancin' to swingeroo quick- ies/// juke box Saturday night.///
 Goodman and Kyser and Miller// help to make things bright,///
 Mixin' hot licks with vanil- la,/// juke box Saturday night.///

 They put nothin' past/ us,/ me and honey lamb.///
 Making one coke last us// 'til it's time to scram.///

 Money, we really don't need that,// we make out all right,///
 Lettin' the other guy feed that// Juke Box Saturday night.///

Just You, Just Me

118

Light 4/4 swing or 2-beat

c. 1929

♩ = 172

Chords: E \flat , B \flat m, C 7 , Fm 7 , B \flat 7 , E \flat , E \flat 7 , A \flat , Fm, E \flat , B \flat 7 , E \flat , E \flat , B \flat m, C 7 , Fm 7 , B \flat 7 , E \flat , E \flat 7 , A \flat , Fm, E \flat , B \flat 7 , E \flat , E \flat , E \flat 7 , A \flat , A \flat m, E \flat , Ddim, Cm, F 7 , B \flat 7 , E \flat , B \flat m, C 7 , Fm 7 , B \flat 7 , E \flat , E \flat 7 , A \flat , Fm, E \flat , B \flat 7 , E \flat

Kiss To Build A Dream On

Louis Armstrong hit; c. 1935

Lilting 4/4

♩ = 100 C

The musical score is written for piano in 4/4 time. It consists of eight staves of music. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Chords are indicated above the staff, including Cdim, G7, Gdim, Cm7, Fm7, Bb7, Eb, Dm7, and D7. The key signature has one flat (Bb), and the tempo is marked as 100 beats per minute.

Give me a kiss to build a dream on, and my imagination
will thrive upon that kiss.///

Sweetheart, I ask no more than this, a kiss to build a dream on.// ///

Give me a kiss before you leave me, and my imagination
will feed my hungry heart.///

Leave me one thing before we part a kiss to build a dream on,// ///

When/ I'm a- lone with// my fancies I'll be with you///

Weaving ro- mances,// makin' believe they're true.///

Give me your lips for just a moment and my imagination
will make that moment live.///

Give me what you alone can give/ a kiss to build a dream on.// ///

120

4/4 groovy

Alto Intro

♩ = 120

4/4 groove **Alto Intro** $\text{B}\flat$ Bdim F Bdim Gm C7

F Gm Bdim C7 [Tpt break -----]

Vocal F F^7 $\text{B}\flat$ Bdim F Dm Gm / C7 /

F F^7 $\text{B}\flat$ / Bdim / [VOCAL break -----] $\text{G}\flat^7$

F F^7 $\text{B}\flat$ Bdim F Dm Gm / C7 /

F F^7 $\text{B}\flat$ / Bdim / [VOCAL break -----] F^7

$\text{B}\flat$ Bdim F C7 F^7

$\text{B}\flat$ Bdim G^7 [VOCAL break -----] C7

F F^7 $\text{B}\flat$ Bdim F Dm Gm / C7 /

F F^7 $\text{B}\flat$ / Bdim / F [VOCAL break -----]

Ending F $\text{B}\flat$ Bdim F Bdim Gm C7

F Gm Fdim F Knock me a kiss. F^6 > >

Alto

Lady Be Good, Oh (1)

Solid 4/4 swing

Artie Shaw; c. Gershwin, 1924

210 **F** **B^b9** **F** **Fdim**

C7 **F** **Cdim** **Gm7** **C7**

F **B^b9** **F** **Fdim**

C7 **F**

B^b **Bdim** **B^b** **F**

G9 **C7**

F **B^b9** **F** **Fdim**

C7 **F** (**Cdim** **Gm7** **C7**)

Artie Shaw Arr. **Solos, then A**

A **Fm** **Tom toms during A**

Clar. **C7** **F** **1. C7** **2. F F7**

B^b **Bdim** **B^b** **F** **4 G7** **C7** **8**

Fm **Clar.** **C7** **F** **8**

Lady Be Good (2)

121

[B] Dm B \flat 7 Dm B \flat 7

C7 F

Dm B \flat 7 Dm B \flat 7

C7 F

B \flat 7 Bdim B \flat F

G7 C7

Dm B \flat 7 Dm B \flat 7

C7 F

[C] **Chorus HOT!!**

F B \flat 7 F C7 F 8 F B \flat 7 F C7 F F7

B \flat Bdim F G7 C7

F

F

3 3 3

16

The musical score is written for piano in B-flat major (two flats). It consists of 16 measures. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, with chords Dm, B \flat 7, Dm, and B \flat 7. The second system (measures 5-8) continues the melody and bass line, with chords C7 and F. The third system (measures 9-12) features a more complex melody with chords B \flat 7, Bdim, B \flat , and F, and a bass line with chords G7 and C7. The fourth system (measures 13-16) returns to the initial chord progression of Dm, B \flat 7, Dm, and B \flat 7, with chords C7 and F. The fifth system (measures 17-20) is the chorus, marked 'HOT!!', and features a new melody and bass line with chords F, B \flat 7, F, C7, F, F7, B \flat , Bdim, F, G7, C7, and F. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents and slurs.

Lady Is A Tramp

Driving 4/4 swing

c. Rodgers, 1937

♩ = 192

Chords and musical notation across the staves:

- Staff 1: C, Cm7, Dm7, G7
- Staff 2: C, Cm7, Dm7, G7
- Staff 3: C, C7, F, F7
- Staff 4: C, C+, Dm7, G7, C (A7 1. Dm7 G7) 2. C7
- Staff 5: Fmaj7, G7, Em7, Am
- Staff 6: Dm7, G7, C, A7, D7, G7
- Staff 7: C, Cm7, Dm7, E7
- Staff 8: Am, C+, D7, G7, C
- Staff 9: Coda, Am, C+, C, D7, Am, C+, C, A7
- Staff 10: Am, C+, D7, G6, C>

Let Yourself Go

123

2-beat syncopated; fast, almost 4/4

Fred Astaire hit; c. Berlin, 1935

♩ = 208

Chorus

The Chorus section consists of eight staves of music in G major, 4/4 time. The melody is characterized by syncopation and a fast tempo. The chord progression is as follows:

- Staff 1: Gm (half note), then eighth notes G-A-B-A-G-F#-E-D.
- Staff 2: D7 (quarter), eighth notes G-A-B-A-G-F#-E-D.
- Staff 3: Gm (half note), then eighth notes G-A-B-A-G-F#-E-D.
- Staff 4: D7 (quarter), eighth notes G-A-B-A-G-F#-E-D.
- Staff 5: C7 (quarter), eighth notes G-A-B-A-G-F#-E-D.
- Staff 6: C7 (quarter), eighth notes G-A-B-A-G-F#-E-D.
- Staff 7: Gm (half note), then eighth notes G-A-B-A-G-F#-E-D.
- Staff 8: D7 (quarter), eighth notes G-A-B-A-G-F#-E-D.

Chord labels above the staves: Gm, D7, G, D7, G, E \flat 7, C7, D7, Gm, D7, G, G7, C7, F7, A \flat 7, Adim, D7, F#m, Gm, D7, G.

Verse

The Verse section consists of four staves of music in E minor, 4/4 time. The melody is characterized by syncopation and a fast tempo. The chord progression is as follows:

- Staff 1: B \flat 7 (half note), then eighth notes B-C-D-E-F-G-A-B.
- Staff 2: E \flat 7 (quarter), eighth notes B-C-D-E-F-G-A-B.
- Staff 3: B \flat 7 (quarter), eighth notes B-C-D-E-F-G-A-B.
- Staff 4: E \flat 7 (quarter), eighth notes B-C-D-E-F-G-A-B.

Chord labels above the staves: B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat , D7.

Let's Dance

Light, square 4/4

Goodman's theme, 1935

♩ = 172

C Cdim C

G⁷ Cdim G⁷ G⁺

C Cdim C Gm⁶ A⁷

Dm Dm⁷ G⁷ G⁺

C Cdim C C⁷

F B^{b7} F F⁷ D⁷

C Em Gm A⁺ A⁹

D⁹ G⁹ C [Clarinet ending -----] No stinger!

Let's Face the Music And Dance

125

Square 2-beat

Astaire classic; c. Berlin, 1935

♩ = 160 Cm

Chords and musical notation across the staves:

- Staff 1: Cm, Fm, G7, C
- Staff 2: C, C7, F, Fm, 12 C, E^bm⁶, Fm, G+
- Staff 3: Cm, G7, A^b7, D7, Dm7
- Staff 4: G7, Dm7, Em, G7, C, Em, C7
- Staff 5: F, Fm, C, Dm7, C
- Staff 6: A^b, B^bm, A^b, B^bm, 4 A^b
- Staff 7: G7, F, B^bm, G7, 8 Cm, 4
- Staff 8: Cm, Fm, G7, C, 8 C⁹
- Staff 9: F, Fm, D7, 12
- Staff 10: C, Am7, Dm7, C, 16

Let's Fall In Love*Light 2-beat or 4/4*

c. Kern, 1933

$\text{♩} = 130$

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of eight staves of music. The key signature is one flat (F major or D minor). The tempo is marked as 130 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, along with rests and ties. Chord symbols are placed above the staff at various intervals: C, F, G7, C, F, G7, C, Am, Dm, G7, Am, C+, G7, C, F, G7, C, Am, Dm, G7, Am, C+, G7, Am, Am7, D7, Cdim, Cmaj7, C, Gdim, Dm, G7, C, F, G7, C, F, G7, C, Am, F, G7, C. Some notes are marked with a '3' indicating a triplet.

Let's/ fall in love,/ why shouldn't we/ fall in love?/ Our hearts are
 Made of it, let's take a chance,/ why be a- fraid of it?/ **///**
 Let's/ close our eyes,/ and make our own/ para- dise./ Little we
 Know of it, still we can try/ to make a go of it./ **///**

 We/// might have been meant for each oth-/er./ **//To/**
 Be/// or not to be. Let our hearts/ dis-/ cov-/er./

 Let's/ fall in love,/ why shouldn't we/ fall in love?/ now is the
 Time for it while we are young,/ Let's fall in love./// **///**

Liza

127

4/4 or 2-beat

Teddy Wilson, Goodman, 1937; c. Gershwin, 1929

♩ = 240

Chords: E♭ B♭7 Cdim C7 A♭m6 Adim B♭m6 E♭9

Chords: A♭ Fm7 Gm7 C9 Fm B♭7 E♭ B♭7

Chords: E♭ B♭7 Cdim C7 A♭m6 Adim B♭m6 E♭9

Chords: A♭ Fm7 Gm7 C9 Fm B♭7 E♭ B♭7

Chords: Cm Cdim G+ G7 Cm7 Gdim E♭7

Chords: A♭ Fm B♭m7 E♭7 A♭6 A♭9 B♭7

Chords: E♭ B♭7 Cdim C7 A♭m6 Adim B♭m6 E♭9

Chords: A♭ Fm7 Gm7 C9 Fm B♭7 E♭

Little Brown Jug (1)

♩ = 184

Glenn Miller hit, 1939

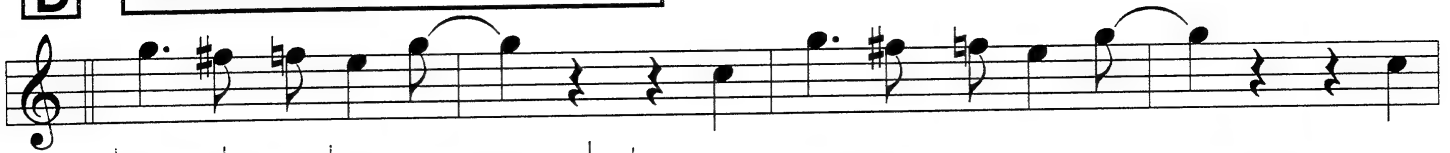
Intro Bass & Pno**AB Chorus****A RIFF Horn 2****B RIFF Horn 1****C Horn 1****C Horn 2**

Little Brown Jug (2)

128

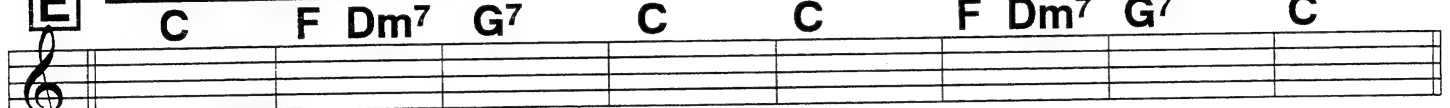
D

Interlude (Horns only 1st line)



E

Solos 1-2 X



F

Dogfight



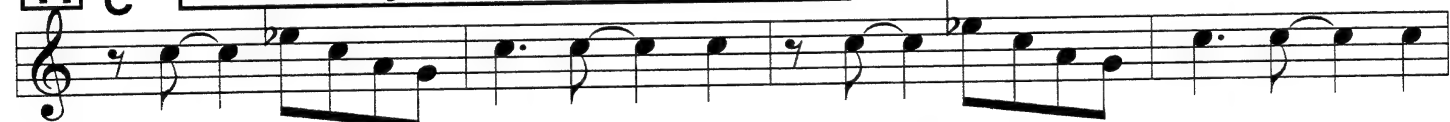
[DRUM BREAK (snare) -----]

G



H

HIT IT!! Play each 2 bars more softly



5

Love Is Here To Stay*Light, square 4/4*

c. Gershwin, 1938

♩ = 104

The musical score is written for piano in 4/4 time. It consists of eight staves of music. The key signature has one flat (B-flat). The tempo is marked as 104 beats per minute. The chords and melody are as follows:

- Staff 1: G⁹, Gm⁷, C⁷, F, Gm⁷, C⁷
- Staff 2: G⁹, Gm⁷, C⁷, E^b⁹, D⁹, G⁷
- Staff 3: C⁷, D⁷, Gm⁷, C⁷, F, B^b, Gm⁷, A⁷
- Staff 4: Dm, G⁷, Gm⁷, C⁷
- Staff 5: G⁹, Gm⁷, C⁷, F, Gm⁷, C⁷
- Staff 6: G⁹, Gm⁷, C⁷, E^b⁹, D⁹, G⁷
- Staff 7: C⁷, D⁷, Gm⁷, C⁷, E^b⁹, D⁷, B^b⁶, Ddim
- Staff 8: F, Gm⁷, C⁹, F

(It's very) Clear/// our love is here to stay./// Not for a
 Year,/// but ever and a day./// /The radi-
 O/ and the telephone and the movies that we know may be just
 Passing fancies, and in time may go./// /But oh my

 Dear/// our love is here to stay./// /Together
 we're/// going a long long way./// /In time the
 Rockies may crumble, Gib- raltar may tumble,
 they're only made of clay,/ but/
 Our/ love is here/ to/ stay./// /|||

Love Walked In

130

Square 2-beat

c. Gershwin, 1938

♩ = 102

The musical score is written for piano and guitar in 4/4 time, with a tempo of 102 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves. The piano part is written in the right hand, and the guitar part is written in the left hand. Chord symbols are placed above the notes. The piano part features a melody of eighth and quarter notes, while the guitar part provides a harmonic accompaniment with chords and single notes.

Chord symbols: F, G7, C7, F, G7, C7, F, F+, B^b maj7, D7, Gm7, D+, Gm7, F, C7, G7, C7, F, G7, C7, F, F+, B^b, Gm7, B^b m7, F, D7, Gm, C7, F.

Love/// walked right in and drove the shadows a- way.///
 Love/// walked right in and brought my sunniest day.///
 One/// magic moment and my heart seemed to know///
 | That love said "Hel- lo,"/// | thought not a word was spoken.

 One/// look and I for- got the gloom of the past.///
 One/// look an I had found my future at last.///
 One/// look and I had found/ a/ world completely
 New// when love walked in with you./// /|||

Lovely Liza Lee

Cheerful 2-beat or 4/4

c. P. Denniker, 1935

♩ = 146

The musical score is written on eight staves in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 146. The time signature is 4/4, with a note that it can also be played in 2-beat time. The melody consists of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff at various points: Bb, Eb7, Bb, G7, Gdim, G7, Cm, F7, Eb, F7, Bb, C7, Eb, Ebm, F7, Bb, Eb7, Bb, G7, Gdim, G7, Cm, Gb7, Bb, Fm, G7, Cm, F7, Bb.

Lover Man

132

4/4, very expressive, plaintive

Billie Holiday, 1945

♩ = 88

I don't know why but I'm feeling so sad/ I long to try something I've never had,/ Never had no kissin', oh what I've been missin', lover man, oh where can you be./// The night is cold andd I'm so all alone/ I'd give my soul just to call you my own/ Got a moon above me, but no one to love me, lover man, oh where can you be.///

I've heard it said that the thrill of romance can be like a heavenly dream./// I got to bed with a prayer that you'll make love to me,/ strange as it seems///

Someday we'll meet and you'll dry all my tears,/ then whisper sweet little things in my ears/ Huggin' and a kissin', oh what we've been missin', lover man of where can you be?///

**Artie Shaw version;
c. Romberg, 192?**

♩ = 100

F A⁷ Dm G⁷

F G⁹ C⁷ F B^b B^bm F C⁷

F A⁷ Dm G⁷

F G⁹ C⁷ F B^b B^bm F A⁷

Dm Gm Dm A⁷ B^b7 A⁷

Dm Gm Dm G⁷ C⁷

F A⁷ Dm G^bdim

Gm F C⁷ F B^b B^bm F

Clar. solo F A⁷ Dm G⁷ 4

F G⁷ C⁷ F B^b B^bm 7

F C⁷ 8 F A⁷ 10

Lover Come Back To Me (2)

133

This musical score is for the second part of the song "Lover Come Back To Me". It consists of ten staves of music, each with a key signature of one flat (B-flat major or D minor) and a common time signature. The notation includes various chords and melodic lines with articulation marks.

Staff 1: Chords: Dm, G7, F. Measure 13.

Staff 2: Chords: G7, C7, F, Bb, Bbm, F. Measure 16.

Staff 3: Chords: Dm, Gm, Dm, A7, Bb7, A7, Dm, Gm, Dm, G7, C7. Measure 8.

Staff 4: Chords: F, A7, Dm. Measure 3.

Staff 5: Chords: Cdim, Gm, F, C7. Measure 4.

Staff 6: Chords: F, Bb, Bbm, F, A7, Dm. Measure 8. A box labeled "Trumpet" is placed above the staff.

Staff 7: Chords: Gm, Dm, Bb7, A7, Dm. Measure 8.

Staff 8: Chords: Gm, Dm, G7, C7. Measure 8.

Staff 9: Chords: F, A9, Dm, Co. Measure 8.

Staff 10: Chords: Gm7, G7, C7, F, Bb, Fdim, F, Gm7, F. Measure 8.

Lullaby Of the Leaves

Expressive 2-beat or solid 4/4

Connie Boswell, 1932; Goodman, 1954

$\text{♩} = 132$

$\text{♩} = 118$

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (Bb and Eb). The tempo is marked as 118 beats per minute. The score consists of ten staves of music. Chord symbols are placed above the staff at various intervals: Cm, G7, C7, Fm, Dm7, G7, Dm7, G7, Cm, Ab7, G7, Cm, G7, C7, Fm, Dm7, G7, Dm7, G7, Cm, Fm, C, 4 Fm, Fm, C, Cdim, G7, Cdim, Ab7, G7, Cm, G7, C7, Fm, Dm7, G7, Dm7, G7, Cm. The notation includes eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes). The piece concludes with a final whole note chord of Cm.

Cradle me where Southern skies can watch me with a million eyes, oh
 Sing me to sleep/ lullaby of the leaves./// ///

Cover me with heaven's blue an let me dream a dream or two, oh
 Sing me to sleep,/ lullaby of the leaves./// /// I'm
 Breezing along, along with the breeze, I'm
 hearing a song, a song through the trees, Ooh ooh ooh ooh ooh ooh//.

That
 Pine melody caressing the shore fa- miliar to me, I've heard it before ooh
 ooh ooh ooh/ /That's Southland.

Don't I feel it in my soul, and don't I know I've reached my goal, oh
 Sing me to sleep/ lullaby of the leaves./// ///

Lulu's Back In Town

135

Light swingy 4/4

Fats Waller, 1935

$\text{♩} = 154$

Chords: F, G⁷, C⁷, F, D⁷, G⁷, C⁷, F; B^b, B^bm, F, D⁷, G⁷, C⁷, F; F, G⁷, C⁷, F, D⁷, G⁷, C⁷, F; B^b, B^bm, F, D⁷, G⁷, C⁷, F; B^b, Fdim, F, F⁷, B^b, Fdim, F, F⁷; B^b, Fdim, F, D⁺, G⁷, C⁷; F, G⁷, C⁷, F, D⁷, G⁷, C⁷, F; B^b, B^bm, F, D⁷, G⁷, C⁷, F.

Gotta get my old tuxedo pressed, gotta sew a button on my vest,
'cause to-night I've gotta look my best, Lulu's back in town.
Gotta get a half a buck somewhere, gotta shine my shoes and slick my
hair, gotta
Get myself a boutonniere, Lulu's back in town. You can

Tell all my pets, all my Harlem coquettes, Mister
Otis regrets that he won't be around.

You can tell the mailman not to call, I ain't comin' home until the fall, and I
might not get back home at all, Lulu's back in town.

Man I Love, The

c. Gershwin, 1924

Languidly slow 4/4

♩ = 92

Some day he'll come along, the man I love,
 and he'll be big and strong, the man I love/
 And when he comes my way, I'll do my best to make/ him/ stay.///
 He'll look at me and while, I'll understand/
 and in a little while he'll take my hand/
 And though it seems absurd, I know we both won't say/ a/ word.//|

 Maybe I shall meet him Sunday, maybe Monday, maybe not;///
 Still I'm sure to meet him one day, maybe
 Tuesday will be my good news day.

 He'll build a little hom, just meant for two,
 from which I'll never roam who would, would you?/
 And so all else above, I'm waiting for the man/ I/ love.//|

Manhattan

137

c. Rodgers, 1925

Swingy 4/4

♩ = 140

The musical score is written for piano and guitar in 4/4 time. It consists of eight staves. The key signature has one flat (Bb). The tempo is marked as 'Swingy 4/4' with a quarter note equal to 140 beats per minute. Chord symbols are placed above the notes. The melody is primarily in the right hand, with some left-hand accompaniment. The score ends with a double bar line and repeat dots.

Chord symbols: F, Fdim, Gm7, C7, Fmaj7, Fdim, C7, Bb, C7, C+, F, Gm7, C7, F, Fdim, Gm7, C7, Dm, A7, Dm, G7, C7, F, Fdim, Gm7, C7, Fmaj7, Fdim, C7, Gm7, C7, Cm, D7, Bb, Bbm7, F, G7, F, Fdim, Gm7, C9, F.

|We'll have Manhattan, |the bronx and Staten Island too;/ /It's lovely
Going through/ //the/ Zoo./// ///
|It's very fancy |on old Delancey Street, you know;/ /the subway
Charms us so,/ /when balmy breezes blow/ to and fro,/

|And tell me what street |compares with Mott Street
in July,/ /sweet push carts
Gently glid-// //ing/ by./// /The great
City's a wond'rous toy/// just made for a girl and boy.///
|We'll turn Manhattan |into an isle of joy./// ///|

Marie (1)

$\text{♩} = 188$
 2-beat (Dorsey); 4/4 hot swing or dixieland

Tommy Dorsey hit, 1937;
 c. Berlin, 192

$\text{♩} = 162$

Chords: F, F⁹, B^b, G^b9, D^b9, C⁷, Gm⁷, C⁷, F, C⁷, F, F⁺, B^b, G^b9, D^b9, C⁷, Gm⁷, C⁷, F, C⁹, F, F, F⁷, B^bm, D^b7, F

Ending

(Ma-) Rie/// /the dawn is break-/// ing, // Ma-
 Rie/// /you'll soon bee wak-/// ing// to
 Find/// /your heart is ach-/// ing.// And
 Tears// will fall// as you// re- call// the

 Moon/// / in all its splen-/// dor, // the
 Kiss/// / so very ten-/// der.// The
 Words/// / will you sur- ren-/// der, // to
 Me./// //Ma- rie./// ///

Marie (2)

138

Bunny Berigan Solo (Record is in C, modulates to Eb for tpt solo)

Concert key

The musical score is written for a trumpet in concert key (Eb major). It consists of 32 measures across eight staves. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. A 'Pick-up' instruction is written above the first measure. Rehearsal marks are indicated by boxed numbers: '3' at the end of the fourth staff, '4' at the beginning of the fifth staff, and '3' at the end of the sixth staff. The key signature has two flats (Bb and Eb).

This solo is included since it is one of the classics. You'll need to integrate it with the melody sheet yourself.

Minnie the Moocher

Rhythm plays hard 4/4 all the way. ♩ = 130

Cab Calloway hit, 1931

TOM TOM intro 4 bars.

Intro

Em

Em Am B7 Em

3. B7 Em

Verse-Chorus Melody approximate --Vocalist ad libs. Chorus: Band answers vocal

Verse

Em Am Em B7 Em B7

Em Am Em Am⁶ B7 Em

Chorus

Em B7

Em N. B7 Em 2. B7 Em

Ending

Em

Em Am B7 Em

ROUTINE: Tom tom 4 bars. Intro 2-3 X, VOCAL V C several times, solos as useful, Ending. A vocal number. Chorus: band answers the vocal.

RHYTHM section: TOMs (or press rolls for change-ups); hard 4/4 all the way through, set up a hypnosis; dancers hopefully will do strange stuff.

Mood Indigo

140

c. Ellington, 1931

♩ = 96

Verse

Musical notation for the Verse of 'Mood Indigo'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked as ♩ = 96. The notation consists of four staves. The first staff begins with a box labeled 'Verse'. Chords are indicated above the notes: A♭, B♭9, B♭m7, E♭+, and A♭. The second staff continues with A♭, B♭9, E7, and E♭7. The third staff has A♭7, D♭, and G♭7. The fourth staff returns to A♭, B♭9, B♭m7, E♭+, and A♭.

Chorus

Musical notation for the Chorus of 'Mood Indigo'. The notation consists of four staves. The first staff begins with a box labeled 'Chorus'. Chords are indicated above the notes: A♭, F7, B♭7, E♭7, and A♭. The second staff continues with A♭, F7, B♭7, E7, and E♭7. The third staff has A♭7, D♭7, and E7 E♭7. The fourth staff returns to A♭, F7, B♭7, E♭7, and A♭.

Verse:

You/ ain't been blue,/// no,/ no,/ no.///
 You/ ain't been blue,/// till you've had that mood/ indigo
 [That feeling' | goes stealin' down/ to my shoes,// while
 I/ sit and sigh:/// "Go/ 'long,/ blues."///

Chorus:

[Always get that mood indigo,/ Since my baby said good- bye.///
 [In the evenin', when lights are low,/ I'm so lonesome I could cry.///
 ['Cause there's nobody who cares about me,
 I'm just a soul who's bluer than blue can be,
 [When I get that mood indigo,/ I could lay me down and die.///

Moonglow

♩ = 104
Lilting 4/4

Benny Goodman Quartet
 classic. c. 1934

Chorus

Chorus musical notation (10 staves):

- Staff 1: Chords: Gm7, Bbm, F, G9
- Staff 2: Chords: Gm7, C7, F, Db7, Bbm, F
- Staff 3: Chords: Gm7, Bbm, F, G9
- Staff 4: Chords: Gm7, C7, F, Db7, Bbm, F
- Staff 5: Chords: F7, E7, Eb7, D7
- Staff 6: Chords: G7, C7, Db7, C7
- Staff 7: Chords: Gm7, Bbm, F, G9
- Staff 8: Chords: Gm7, C7, F, Db7, Bbm, F

[Ending: repeat 3 X - - - - -]

Verse

Verse musical notation (2 staves):

- Staff 1: Chords: Gm, Eb7, Gm, Eb7
- Staff 2: Chords: Gm, Cm, Gm, Gbdim, Gm7, Eb7, D7

Moonlight In Vermont

142

Legato feel, solid 4/4

1944

♩ = 92

The musical score is written for piano and guitar in 4/4 time. The piano part consists of a single melodic line across eight staves. The guitar part provides harmonic support with chords indicated above the staff. The key signature has two flats (Bb and Eb). The tempo is marked as 92 beats per minute. The score includes an 'Ending' section marked with a box. The chords used are: Eb, Cm7, Fm7, E7, Eb, Cm7, Db9, Fm7, Bb7, Eb, Eb, Cm7, Fm7, E7, Eb, Cm7, Db9, Am7, D+, GM7, Abdim, Am7, Ab9, GM7, Bbm, Eb7, AbM7, Adim, Bbm7, Eb7, Ab, Bb+, Eb, Cm7, Fm7, E7, Eb, Cm7, Db9, Fm7, Bb7, Eb, Cm7, F7, E7, Eb.

Pennies in a stream./// falling leaves, a sycamore//
 Moonlight in Ver- mont.///
 Icy finger- waves,/// ski trails on a mountain side,/
 Snowlight in Ver- mont.

 Telegraph cables, they sing down the highway and
 travel each bend in the road.///
 People who meet in this romantic setting are
 so hypnotized by the love-ly/

 Evening summer breeze,/// warbling of a meadowlark,/
 Moonlight in Ver- mont./// You and I and moonlight in Ver- mont.//|

Moonlight Serenade

Solid 4/4, not languidly slow

Glenn Miller hit, 1939

$\text{♩} = 90$ Edim F⁶ Fdim Gm⁷ C⁷ C+

Fmaj⁹ / F⁶ / / / Fmaj⁹ / / / F⁷ D⁷ / / Gm^{7b5}

F Dm Gm⁷ B^bm / Gm⁷ C⁶ C+ 1. F Edim 2. F F⁷

B^bmaj⁷ B^b6 Gm^{7b5} A 3 E^bdim E^bm⁶

Dm⁶ E⁷ E+ E⁷ Cm⁶ 3 D⁷ Gm⁷ Gdim

F⁶ 3 Fdim 3 Gm⁷ 3 C⁷ C+

Fmaj⁹ / F⁶ / / / Fmaj⁹ / / / F⁷ D⁷ / / Gm^{7b5}

F 3 Dm 3 Gm⁷ 3 B^bm / Gm⁷ 3 C⁶ 3 C+ ⊕ F

⊕ Ending

[Horns only -----]

F⁶

Tpt line: Play over lines 1, 2, incl. the repeat, 6, 7

My Funny Valentine

144

4/4; very expressive

c. Rodgers, 1937

♩ = 100

The musical score is written for piano and guitar in 4/4 time. It consists of 16 measures. The piano part is on the upper staves, and the guitar part is on the lower staves. Chord symbols are written above the piano part and below the guitar part. The key signature has two flats (Bb and Eb). The tempo is marked as 100 beats per minute.

Chord symbols for the piano part (top staves):

- Measure 1: Cm
- Measure 2: G7/B
- Measure 3: Cm7/Bb
- Measure 4: Am7(b5)
- Measure 5: Cm
- Measure 6: G7/B
- Measure 7: Cm7/Bb
- Measure 8: F/A
- Measure 9: Cm
- Measure 10: G7/B
- Measure 11: Cm7/Bb
- Measure 12: F/A
- Measure 13: Cm
- Measure 14: G7/B
- Measure 15: Cm7/Bb
- Measure 16: F/A

Chord symbols for the guitar part (bottom staves):

- Measure 1: A♭
- Measure 2: Fm7
- Measure 3: Dm7(b5)
- Measure 4: G7
- Measure 5: A♭
- Measure 6: Fm7
- Measure 7: A♭m
- Measure 8: B♭7
- Measure 9: E♭
- Measure 10: Fm7 B♭7
- Measure 11: E♭
- Measure 12: Fm7 B♭7
- Measure 13: E♭6
- Measure 14: Fm7 B♭7
- Measure 15: E♭
- Measure 16: Fm7 B♭7

My/ funny valentine,/ sweet/ comic valentine,
 You/ make me smile/ in my heart./// ///
 Your/ looks are laugh-/able, un-/proto- graph-/ able
 Yet,/ you're my fav'rite work of art./// //Is you

Figure less than Greek,/ is you mouth a little weak/ when you
 O-/pen it to speak,/ are you smart?/// //But/

Don't/ change a hair/ for me, not/ if you care/ for me,
 Stay,/ little valentine,/ stay!/// ///
 Each/ day is Valentine's/ Day./// ///

My Heart Belongs To Daddy

145

Solid swingy 4/4

c. Cole Porter, 1938

♩ = 140

The musical score is written for piano in 4/4 time. It consists of eight staves of music. The key signature has two flats (Bb and Eb). The tempo is marked as 140 beats per minute. The score includes various chords: Cm, Fm, G7, C, and F. There are several triplet markings (indicated by a '3' over a group of notes) and a '7' marking (likely a 7th note or a specific rhythmic value). The music is characterized by a solid, swingy feel.

(While) Tearing off/ a game of golf, I may make a play for the caddy.||But
When I do,/ I don't follow through, 'cause my heart belongs to Daddy.| If
I invite/ a boy some night, to dine on my fine finan haddie,| I
I just adore/ his asking for more, but my heart belongs to Daddy.| Yes my

Heart belongs to Daddy| so I simply couldn't be bad// Yes my
Heart belongs to Daddy| dada dadada dada- da// So I
Want to warn you laddie,| though I know you're perfectly swell// that my
Heart belongs to Daddy//'cause my daddy he treats it so swell.//|

My Inspiration

146

♩ = 112 to ♩ = 230

Irving Fazola w/Bob Crosby
Orch.; c. Haggart, 1938

4/4 swingy

A

Gm / D7 / Gm D7 Gm / D7 / Gm

Cm / G7 / Cm G7 Cm / G7 / Cm Edim

B♭ G7 Cm F7 B♭ E♭+ A♭ D7

Gm7 C7 F7 B♭ 1. E♭7 D7 Gm

2. E♭7 D7 Gm

B G 3 D7(#9) G 3 D7(#9) G 3 D7(#9) C7 G7

C G7 C G7 C G7 C7 G7

G 3 A7(b9) D+ G G7 Gdim Cm G F# F F#

G 3 D7(#9) G 3 D7(#9) G D7(#9) G D7(#9)

C G7 C E♭ A♭dim

D7 3 F9 E♭7 E♭7 G7 Gdim Cm G D7

To A

ROUTINE: A A, B B (1st X play melody 2d X fake) double-time (230) A A, B B

My Old Flame

Uplifting 2-beat or 4/4

Platters; Guy Lombardo;
c. 1934

♩ = 94

My/ Old/ flame// I can't even think of his name.//but it's
Funny now and then how my thoughts go flashing back again to
My/ old/ flame.//|

My/ old/ flame,// my new lovers all seem so tame,//For I
Haven't met a gent so mag- nificent or elegant as My/ old/ flame.//|

|I've met so many who had fascinatin' ways, a
fascinatin/ gaze in their eyes.//|
Some who took me up to the skies.// But
their attempts at love were only imitations of

My/ old/ flame.// I can't even think of his name.//But I'll
Never be the same until I discover what became of My/ old/ flame.//|

Nearness Of You

148

c. Hoagy Carmichael, 1940

Light 2-beat or 4/4

$\text{♩} = 98$

Chords: F, D7, C7, Cm7, F+, B \flat , B \flat dim, B \flat m, Gm7, C7, F7, Gm, E \flat 7, Cdim, B \flat .

(It's not the) Pale/ moon that ex- cites me,/ that thrills/ and de- lights me/ oh
No,/// it's just the nearness of you./// //It isn't
Your/ sweet conver- sation/ that brings/ the sen- sation/, oh
No,/// it's nearness of you./// //When you're in my

Arms/// /and I feel you so close to me./ //all my
Wild-// est dreams// come true./// //I need no

Soft/ lights to en- chant me,/ if you'll/ only grant me/ the
right/// to hold you ever so tight/// /and to feel in the
night// the nearness/ of you./// //|

Nevertheless (I'm In Love With You)*Lilting rhythmic 2-beat*

c. Kalmar, 1931

$\text{♩} = 112$ **B \flat** **B \flat dim** **F 7**

Fm **G 7** **4 Cm** **E \flat + C 7** **F 7** **B \flat** **Gm 7** **Cm 7** **F 7**

B \flat **B \flat dim** **F 7** **Fm** **G 7**

Cm **E \flat + C 7** **F 7** **B \flat** **F+ B \flat + E \flat +**

A \flat **B \flat 7** **A \flat** **B \flat 7** **E \flat**

B \flat **C 7** **B \flat** **C 7** **F 7**

B \flat **B \flat dim** **F 7** **Fm** **G 7**

Cm **E \flat + C 7** **F 7** **B \flat**

Maybe I'm right and maybe I'm wrong/ and
 maybe I'm weak and maybe I'm strong, but
 Nevertheless I'm in love/ with/ you./// |||
 Maybe I'll win and maybe I'll lose and
 maybe I'm in, for cryin' the blues, but
 Nevertheless I'm in love/ with/ you./// / somehow I

 Know at a glance the terrible chances I'm tak-/// ing.///
 Fine at the start, then left with a heart that is break-/// ing.///

 Maybe I'll a life of regret and maybe I'll give much more than I'll get, but
 Nevertheless I'm in love/ with/ you./// |||

Nice Work If You Can Get It

150

♩ = 162
Swingy 4/4 ♩ = 146

Benny Goodman Quartet;
c. Gershwin, 1937

♩ = 154

Holding hands at midnight// 'neath a starry sky///

Nice work if you can get it, and you can get it if you try.///

Strolling with the one girl/// sighing sigh after sigh.///

Nice work if you can get it, and you can get it if you try.///

|Just imagine some-one/ waiting at the cottage door,///

|Where two hearts be- come/ one who could ask for anything more.///

Loving one who loves you/// and then taking that vow.///

Nice work if you can get it, and if you get it,// Wont you tell me how.//|

Night And Day

Fred Astaire classic;
c. Cole Porter, 1932

Square 2-beat or Rhumba

♩ = 134

Verse

Verse musical notation (8 measures):

- Measure 1: $B^b \dim$
- Measure 2: $B^b 7$
- Measure 3: E^b
- Measure 4: $E^b m$
- Measure 5: $B^b 7$
- Measure 6: $B^b 7$
- Measure 7: E^b
- Measure 8: $E^b m$

Chorus

Chorus musical notation (16 measures):

- Measure 1: $E^b m$
- Measure 2: $B^b 7$
- Measure 3: $B^b +$ (triple)
- Measure 4: E^b
- Measure 5: $E^b m$
- Measure 6: $B^b 7$
- Measure 7: $B^b +$ (triple)
- Measure 8: E^b
- Measure 9: Cm
- Measure 10: B
- Measure 11: $Gm 7$
- Measure 12: $E^b \dim$
- Measure 13: A^b
- Measure 14: $B^b 7$
- Measure 15: E^b (1. ending)
- Measure 16: E^b (2. ending)

Nightingale Sang In Berkeley Square

152

4/4 rhythmic lilt

Glenn Miller hit, 1940

♩ = 96

The musical score is written for a single melodic line in 4/4 time. It begins in the key of E-flat major (three flats) and features a 'rhythmic lilt' with a tempo of 96 beats per minute. The melody is composed of eighth and quarter notes, with some triplet markings. Chord symbols are placed above the staff, indicating the harmonic structure. The score includes a key signature change to G major (one sharp) in the middle section. The piece concludes with a double bar line.

Chord symbols and musical notation are as follows:

Staff 1: E \flat Cm 7 Gm 7 E \flat 7 A \flat 7 G 7 Cm 7 A \flat m 6

Staff 2: E \flat B \flat 7 E \flat 7 A \flat m 7 E \flat Cm 7 Fm 7 B \flat 7 E \flat Cm 7 Fm 7 B \flat 7

Staff 3: E \flat Cm 7 Gm 7 E \flat 7 A \flat 7 G 7 Cm 7 A \flat m 6

Staff 4: E \flat B \flat 7 E \flat 7 A \flat m 7 E \flat Cm 7 Fm 7 B \flat 7

Staff 5: E \flat Cm 7 A 7 (\flat 5) D 7

Staff 6: G Em 7 Am 7 D 7 Bm 7 Cdim Am 7 D 7

Staff 7: G Em 7 Am 7 D 7 Bm 7 B \flat dim Fm 7 B \flat 7

Staff 8: E \flat Cm 7 Gm 7 E \flat 7 A \flat 7 G 7 Cm 7 A \flat m 6

Staff 9: E \flat B \flat 7 E \flat 7 A \flat m 7 E \flat Cm 7 Fm 7 B \flat 7

Staff 10: 1. E \flat Cm 7 Fm 7 B \flat 7 2. E \flat Cm 7 Fm 7 B \flat 7

Staff 11: Gm 7 (\flat 5) C 7 Fm 7 (\flat 5) A \flat B \flat 7 E \flat Cm 7 A \flat m 6 E \flat 6

Light, quiet, swingy 4/4

Count Basie, 1941

♩ = 152

Chords: C⁹, E^bm⁶, C⁹, E^bm⁶, B^b7, A⁷, A⁷^b7, G⁷, C⁹, Cdim, C⁹, G⁷^b7, F⁷, C⁹, E^bm⁶, C⁹, E^bm⁶, B^b7, B^b7, A⁷, A⁷^b7, G⁷, C⁹, Cdim, C⁹, G⁷^b7, F⁷, B^b7, E^b, E^b6, C⁹, F, F⁷, C⁹, E^bm⁶, C⁹, E^bm⁶, B^b, B^b7, A⁷, A⁷^b7, G⁷, C⁹, Cdim, C⁹, F⁷

No Regrets

154

Moderate 4/4 swing

Billie Holiday, 1936

♩ = 140

(No re-) Grets/// |although our love af- fair has gone a- stray/ No re-
Grets/// |I know I'll always care though you're a- way// some-
How our happy romance ended suddenly,/ |still in my
Heart you'll be/ |forever mine/// || No re-

Grets/// because somebody new looks good to you./ No re-
Grets/// |sweetheart no matter what you say or do// I
Know our love will linger/ when the other love for- gets//so
I/ say good- bye with no re- grets./// |||

On A Slow Boat To China

♩ = 135 *Moderate* 2-beat

Kay Kyser, 1945

Chorus

The musical score for the chorus is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The melody is primarily composed of eighth and quarter notes, with some half notes and dotted rhythms. Chord symbols are placed above the staff at various intervals: Bb, Dm7, G7, Cm, A7, D7, Eb, G7, Cm, A7, Bb, G7, C7, C9, Cm7, F9, Bb, Dm7, G7, Cm, A7, Bb, D7, Eb, Cm, G7, Eb, Ebm, Bb, Ab9, G9, C7, C9, F7, Bb. The score ends with a double bar line.

Verse

Verse: (There ain't no) Verse/ to this song/'cause I don't
want to wait a moment too long to say that:

Chorus:

I'd/ love to get you/ on a slow/ boat to China,//
All/ to my- self// a- lone./// ///
Get/ you and keep you/ in my arms/ ever/ more///
Leave/ all your lovers// weeping on the faraway shore.///

Out/ on the briny/ with a moon/ big and shiny,//
Melt-/ing your heart// of stone/// ///
I'd/ love to get you/ on a slow/ boat to China,//
All/ to my- self/ a- lone./// ///

On the Alamo

156

Lilting 2-beat

c. Isham Jones, 1922

♩ = 128

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). The tempo is marked as ♩ = 128. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is characterized by a lilting 2-beat feel. The chords and notes are as follows:

- Staff 1: E♭, F7
- Staff 2: B♭7, B♭+, E♭, B♭+
- Staff 3: E♭, B♭
- Staff 4: F7, B♭7, B♭+
- Staff 5: E♭, F7
- Staff 6: B♭7, B♭+, E♭, G7
- Staff 7: Cm, Co, C7
- Staff 8: F7, B♭7, E♭

On the Sunny Side Of the Street (1)

$\text{♩} = 148$
4/4, swing or hotter shuffle

$\text{♩} = 130$ (Dorsey)

Tommy Dorsey hit;
c. McHugh, 1930

Chorus

Musical score for the Chorus, featuring 10 staves of music in 4/4 time. The key signature has one flat (Bb). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chord symbols are placed above the notes. The Chorus consists of 16 measures.

Chord symbols: C, E7, F, Em, G7, Am, D9, F, G7, C, G7, C, E7, F, Em, G7, Am, D9, F, G7, C, C7, F, D7, G7, C, C, E7, F, Em, G7, Am, D9, F, G7, C.

Verse

Musical score for the Verse, featuring 5 staves of music in 4/4 time. The key signature has one flat (Bb). The melody is written on the top staff, and the accompaniment is on the bottom staff. Chord symbols are placed above the notes. The Verse consists of 16 measures.

Chord symbols: C, B, D7, C7, D7(b5), D7, Dm7, G7, C, Em, Am, B, G7, C, G7, Bb, Bb9, C, D9, Dm7, D9, G7.

Dorsey (Sy Oliver) out chorus

The musical score is written in 4/4 time and consists of eight staves of music. The key signature is one flat (Bb). The music features various chords and melodic lines with triplets and accents.

Staff 1: Chords: C, E7, F, G7, E7. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter rest, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Staff 2: Chords: Am, D7, Dm7, G7, C, Am7, Dm7, G7. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Staff 3: Chords: C, E7, F, G7, E7. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Staff 4: Chords: Am7, D7, Dm7, G7, C, Dm7, Co. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Staff 5: Chords: C7, Gm7, C7, F. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Staff 6: Chords: D9, G7, Gdim, G9. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Staff 7: Chords: C, E7, F, Dm7, G7, E7. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

Staff 8: Chords: Am, D7, Dm7, G7, C. Melody: Quarter note G4, eighth note A4, quarter note Bb4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note A5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5.

On Treasure Island*Hawaiian style syncopated 2-beat*

Tommy Dorsey, 1935

♩ = 142

Chords: B \flat , G 7 , C 7 , F 7 , B \flat , G 7 , C 7 , F 7 , B \flat , G 7 , C 7 , F 7 , B \flat , E \flat , B \flat , B \flat , E \flat m, B \flat , E \flat m, E \flat m, F 7 , B \flat , G 7 , C 7 , F 7 , B \flat .

Some bands add a "latin tinge" (rhumba) to bridge

(I sailed a-) Way/// /to treasure is-/land,/ /// and my
Heart stood still when I landed on the silv'ry shore./// /We met that
Day/// /on treasure is-/land,/ ///and the
Smile you gave was the treasure I'd been craving
for./// /Then came those

Moments of bliss in the shade of the shel'tring palms./// /I still re-
Member your kiss, as you nestled within my arms./// /I searched for

Gold/// /on treasure is-/land/ ///and I
Found that gold when you gave your golden love to me./// ///

Once In A While

159

Light 4/4

Tommy Dorsey hit, 1937

♩ = 108

Once in a while/ /will you try to give one little thought to me.///
 Though someone else may be/ nearer heart./// ///
 Once in a while/ /will you dream of the moments I shared with you.///
 Moments before we two/ drifted a- part./// ///In

Love's smouldering ember,// One/ spark may re- main.// If
 Love/ still can re- member,/ the spark may burn a- gain.///

I know that I'll/ /be contented with yesterday's memor- y,///
 Knowing you think of me, once in a while./// ///|

One O'Clock Jump (1)*Solid swing 4/4*

♩ = 160

Count Basie classic, 1937

Piano Intro

The Piano Intro consists of two staves of music in F major, 4/4 time. The first staff contains measures 1-4 with chords F, B♭, F, and F7. The second staff contains measures 5-8 with chords B♭, B♭m, F, C7, and F. The third staff contains measures 9-12 with chords Gm7, C7, G7, C7, F, B♭m, F, and C7. The fourth staff contains measures 13-16 with chords F, B♭m, F, F7, B♭, B♭m, F, and C7. The fifth staff contains measures 17-20 with chords Gm7, C7, G7, C7, and a boxed-in section with chords F, Gdim, and G7. The sixth staff contains measures 21-24 with chords C, C7, F7, and C.

Piano

The Piano section continues with measures 25-28, featuring chords Gm7, C7, G7, and C7. Measures 29-32 are boxed in and feature chords F, Gdim, and G7. Measures 33-36 feature chords C, C7, F7, and C.

Solos

The Solos section consists of two staves of music. The first staff contains measures 37-40 with chords C, C7, F7, and C. The second staff contains measures 41-44 with chords G7, F7, and C.

Melody

The Melody section consists of three staves of music. The first staff contains measures 45-48 with chords C, F, C, F, C, G7, C, G7, and C. The second staff contains measures 49-52 with chords F7, C, G7, and C. The third staff contains measures 53-56 with chords G7, C, G7, and C.

ROUTINE: KEY- F: Piano 24 bars intro; KEY- C: round of solos; Melody; RIFFs

One O'Clock Jump (2)

160

A

Horn 2= 4 X, Horn 3=1 X, Tpt= 2 X

Section A musical notation, measures 1-8. Horn 2 plays 4 measures, Horn 3 plays 1 measure, and Tpt plays 2 measures. The notation includes treble clef, 4/4 time signature, and various chords (C, C7, F7, G7) and rhythmic patterns.

B

Horn 2 RIFF A 1 X, B 3 X

Section B musical notation, measures 1-8. Horn 2 plays Riff A 1 measure and Riff B 3 measures. The notation includes treble clef, 4/4 time signature, and various chords (C, C7, F7, G7) and rhythmic patterns.

C

TPT RIFF 2 X

Section C musical notation, measures 1-8. Tpt plays Riff 2 twice. The notation includes treble clef, 4/4 time signature, and various chords (C, C7, F7, G7) and rhythmic patterns.

ROUTINE: After MELODY, SAX 1 A 3 X, SAX 2 B 3 X. TPT A 1 X, C 2 X. If 3 horns, the LAST X, one horn plays each riff, all play same ending.

One Hour With You

$\text{♩} = 136$
Square 2-beat

Eddie Cantor theme
c. Whiting, 1932

Chorus

Musical score for the Chorus of "One Hour With You". The score is written for four staves in 4/4 time, with a key signature of one sharp (F#). The tempo is marked as 136 beats per minute. The music features a variety of chords, including D7, Gdim, G, A7, Adim, D7, G, Gdim, G, C, D7, Bm, D7, C, D7, D7, D+, G, D7, Gdim, G, A7, Adim, D7, B7, Em, C+, Am, Gdim, G, Em7, A7, Cm, C, D7, and G. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The score ends with a double bar line.

Verse

Musical score for the Verse of "One Hour With You". The score is written for four staves in 4/4 time, with a key signature of one sharp (F#). The music features a variety of chords, including G, Ddim, D7, D7, C, D7, Am7, D7, G, G9, E+, E7, G9, E7, E+, Am, Cm, G, A7, C, D7, C, and D7. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The score ends with a double bar line.

Out Of Nowhere

162

♩ = 124 ♩ = 164
2-beat foxtrot; or 4/4 swing, moderate or hot

Bing Crosby; c. 1931

2-beat triplet, or 3/4 swing, moderate or fast

$\text{♩} = 144$

G E \flat 7

G E7

Am7 E7 Am

E \flat 7 D7

G E \flat 7

G E7

Am7 E7 Am Cm

G Gdim D7 D9 G

Ending: play last line 3 X

You came to me/ / from out of no-/where,/ ///
You took my heart/ / and found it free./// ///
Wonderful dreams,/ wonderful schemes from no-/// where.///
Made ev'ry hour/ sweet as a flower for me./// ///

If you should go/ /to your no-/ where,/ ///
 leaving me with/ / a memo- ry,/// ///
 I'll always wait/ for your return out of no-/// where,///
 Hoping you'll bring your love/ to/ mee./// ///

Opus One (1)

Solid 4/4 swing

♩ = 160

Tommy Dirsey hit;
c. Sy Oliver, 1943

Intro D⁹ Ddim Am⁷ Ddim D⁹

Melody A

G C⁷ Am⁷ G Gdim Am⁷ D⁷ G C⁷ Am⁷ D⁷ G C⁹ G B^b Cm⁷ Cdim B^b G+ C⁹ F+ D^b D^bdim E^bm E^bdim D^b D^b7 D⁷ G C⁷ Am⁷ G C⁹ G

Solos on A

Riff 1 G C⁷ Am⁷ 1. G Gdim Am⁷ D⁷ 2. G C⁹ G B^b Cm⁷ Cdim B^b G+ C⁹ F+

Bridge solo

After solos play RIFFS

D \flat D \flat dim E \flat m E \flat dim D \flat D \flat 7 D7

G C7

Am7 G C9 G

Riff 2 G C7

Am7 G Gdim Am7 D7

G C7

Am7 G C7 G

Bridge solo B \flat Cm7 Co B \flat G+ C9 F+ D \flat D \flat o E \flat m E \flat o D \flat D \flat 7 D7

Horn 1 = 4 X; pp,p,f,ff

G C7 Am7

1.2.3 G C7 G 4. G

Horn 2 = 4 X; pp,p,f,ff

G C7

Am7 1,2,3 G

4. G

Pennies From Heaven

♩ = 156

Bing Crosby, Jimmy Dorsey,
Billie Holiday; c. 1936

4/4 not slow; or Louis Prima Shuffle

♩ = 132

Ev'ry time it rains, it rains/ pennies from Heaven ///
 Don't you know each cloud contains/ pennies from Heaven. ///
 You'll find your fortune falling |all over town,///
 |Be sure that your umbrella |is upside down.///

 Trade them for a package of/ sunshine and flowers, ///
 If you want the things you love,/ you must have showers ///
 |so when you hear it thunder don't run under a tree.//There'll be
 Pennies from heaven for you/ and/ me./// ///

Pennsylvania 6-5000

165

4/4 swing; some emphasis on 1 & 3

Glenn Miller hit, 1940

♩ = 154 **Adim**

A^b D^b7 A^b

B^bm⁷ E^b7 1 2 3 4 1 2 3 4

Pennsylvania six five thousand

A^b D^b7 A^b Ao

B^bm⁷ E^b7 1 2 3 4 1 2 3 4

Pennsylvania six five thousand

C⁷ D^b7 C⁷ Fm C⁷ D^b7 C⁷ Fm B^bdim

B^b7 B⁷ B^b7 E^b B⁷ F⁷ B^b7 E^b

A^b D^b7 A^b Adim

B^bm⁷ E^b7 1 2 3 4 1 2 3 4

Pennsylvania six five O O O

Riffs **A^b D^b7 A^b Adim**

B^bm⁷ E^b7 1.2.3. **A^b G**

4. E^b7 E⁷ F⁷ G^b7 G⁷ A^b

Perdido (1)

4/4 swing; moderate;
 Ellington played it slowly ♩ = 128

c. Ellington, 1942

♩ = 156

⊕ Last X, sudden ending

Ending: No stinger

First & Last chorus, RHYTHM "PLAY" the melody.
 (Remind the Drummer!!) Horns play melody in Unison

Solos

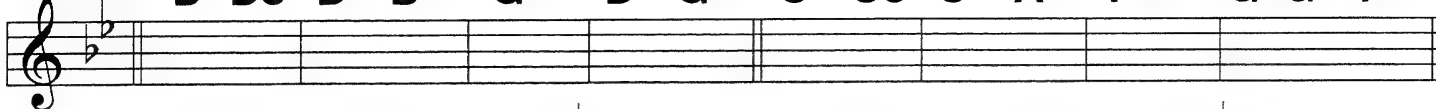
Cm⁷ F⁷ Cm⁷ F⁷ B^b

Cm⁷ F⁷ Cm⁷ F⁷ B^b



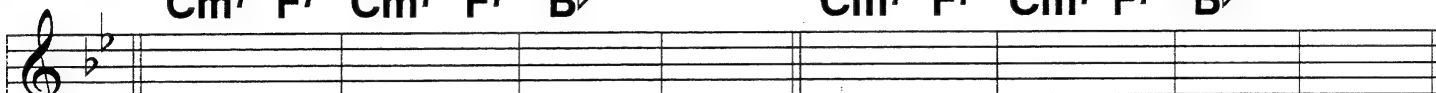
Bridge

D⁷ D^o D⁷ B^{b7} G⁹ D⁷ G⁹ C⁷ C^o C⁷ A^{b7} F^{7b9} G⁷ G^{b7} F⁷ -



Cm⁷ F⁷ Cm⁷ F⁷ B^b

Cm⁷ F⁷ Cm⁷ F⁷ B^b



Riff Chorus

Cm⁷

E^bm⁷

Dm⁷

D^bm⁷



Cm⁷

F⁺

B^b

D^bdim

Cm⁷

Bdim



Cm⁷

E^bm⁷

Dm⁷

D^bm⁷



Cm⁷

F⁺

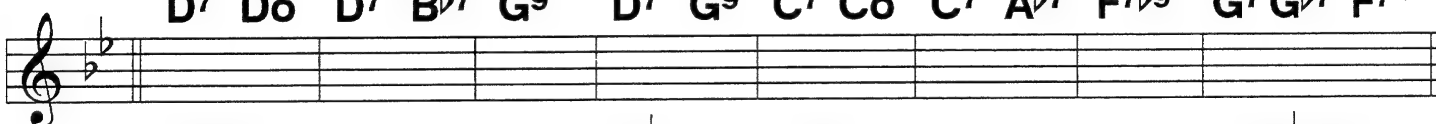
B^b

D^bdim

Cm⁷ F⁷ B^{b7} E^{b7}



D⁷ D^o D⁷ B^{b7} G⁹ D⁷ G⁹ C⁷ C^o C⁷ A^{b7} F^{7b9} G⁷ G^{b7} F⁷ -

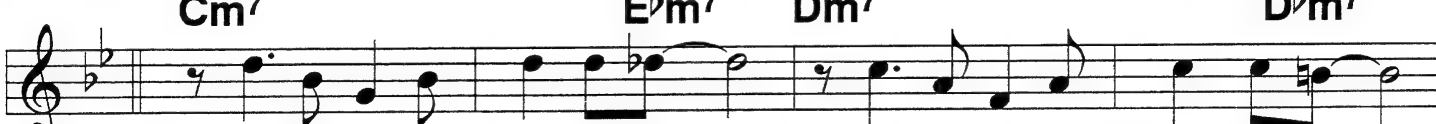


Cm⁷

E^bm⁷

Dm⁷

D^bm⁷



Cm⁷

F⁺

B^b

D^bdim

Cm⁷



To Top

Penthouse Serenade*Swing 4/4, or 2-beat*

MEDLEY: Manhattan, Penthouse serenade

c. 1931

♩ = 140
♩ = 122

Chords: B \flat maj 7 , B \flat , A 7 , B \flat dim, Cm 7 , F 7 , Cm, Fdim, Cm, F $^+$, B \flat , D 7 , Gm, C 9 , F 7 , Cm, F $^+$, B \flat maj 7 , B \flat , A 7 , B \flat dim, Cm 7 , F 7 , F 7 , B \flat , A 7 , B \flat .

(Just) Picture a penthouse way up in the sky, with
 hinges on chimneys for stars to go by, a
 Sweet slice of heaven for just you and I when we're/ a-/ lone.//From
 All of society we'll stay aloof, and
 live in propriety there on the roof, two
 Heavenly hermits we will be in truthg when we're/ a-/ lone.//|

 We'll see life's mad pattern/ as we view old Man- hattan,/ then
 We can thank our lucky stars,/ that we're living as we are. In

Our little penthouse, we'll always contrive to
 keep love and romance for- ever alive, in
 View of the Hudson just over the Drive, when we're/ a-/ lone.//|

Please

168

Bing Crosby hit, 1932;
c. Rainger

Lilting 2-beat

♩ = 114

Chords: C, B7, E+, E, A7, Dm, Fm, Cm, G+, C, Cdim, G7, C, B7, E+, E, A7, Dm, Fm, G9, C, Gdim, G7, C, Gdim, G7, C, Cm, G7, Dm7, G7, G+, C, B7, E+, E, A7, Dm, Fm, G9, C.

Please/// lend your little ear to my pleas/// lend a ray of cheer to my
Please,/// tell me that you love me too./// ||||
Please,/// let me hold you light in my arms,/// I could find delight in your
Charms,/// ev'ry night my whole life through./// |Your eyes re-

Veal that you have the soul of/ an angel white as snow/; but how
long must I play the role of/ a gloomy Romeo- o?/ Oh!!

Please/// say you're not intending to
tease,/// speed the happy ending and
Please/// tell me that you love me too./// /|||

Polka Dots And Moonbeams

Tommy Dorsey;
c. Van Heusen, 1940

Strongly lilting 2-beat

♩ = 92

Chords: F, Dm7, Gm7, C9, F, Dm7, Gm7, A7, Dm7, Bbm7, F, Am7, Abm7, Gm7, C7, F, C7, F, Dm7, Gm7, A7, Dm7, Bbm7, F, Am7, Abm7, Gm7, C7, F, E7, A, Gdim, Bm7, E7, A, C#m, F#m, Bm7, E7, A, Gdim, Bm7, E7, F#m7, Cdim, Gm7, C7, F, Dm7, Gm7, C9, F, Dm7, Gm7, A7, Dm7, Bbm7, F, Am7, Abm7, Gm7, C7, F

PS I Love You

170

4/4 slow, very rhythmic, strong lilt

c. Gorden Jenkins, 1934

♩ = 88

|Dear, I thought I'd drop a line/ |the weather's cool/| the folks are fine.///
 |I'm in bed each night at nine,/// |P.S. I love you.//
 |Yesterday we had some rain,/|But all in all,/| I can't com- plain;///
 Was it dusty on the train?/// |P.S. I love you.//

 |write to the Browns just as soon as you're able,
 they came around to call.///
 I burned a hole in the dining room table,
 |and let me see, I guess that's all./

 |Nothing else for me to say,/|And so I'll close,/| but by the Way,///
 |Ev'rybody's thinking of you// |P.S. I love you.//

Puttin' On the Ritz

$\text{♩} = 182$
Square 2-beat

Astaire; in Young Frankenstein;
1980s by Taco; c. Berlin, 1928

Chorus

Musical score for the Chorus of "Puttin' On the Ritz". The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score consists of eight staves of music. Chord symbols are placed above the notes: Fm, C7, Fm, D^b9, C7, Fm, C7, Fm, D^b, F7, B^bm, F9, B^bm, E^b7, A^b, Fm7, B^bm7, E^b7, A^b, D^b9, C9, Fm, C7, C7, Fm.

Verse

Musical score for the Verse of "Puttin' On the Ritz". The key signature has two flats (B-flat, E-flat) and the time signature is 4/4. The score consists of four staves of music. Chord symbols are placed above the notes: F, Fdim, Gm7, C7, F, Fdim, Gm7, C7, A^b, A^bdim, B^bm7, E^b7, A^b, A^bdim, B^bm7, E^b7, C, D^bdim, Dm7, G7, C, D^bdim, Dm7, G7, Am, D7, G7, C7.

Red Sails In the Sunset

172

1935

Light 4/4

♩ = 100

The musical score is written for a single melodic line in 4/4 time, with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music. Chord symbols are placed above the notes: F, F7, Bb, Bbm, C7, Cdim, Gm7, Bb6, G9, and F. Triplet markings (a '3' over a bracket) are present over groups of three eighth notes on several staves.

|Red sails in the sunset.// |way out on the sea.///
 |Oh carry my loved one// |home safely to me.///
 |He sailed at the dawning,/ |all day I've been blue.///
 |Red sails in the sunset// |I'm trusting in you.///

 Swift/ wings you must borrow,// |make straight for the shore;///
 We/ marry to- morrow,// and he goes sailing no more.//|

 |Red sails in the sunset.// |way out on the sea.///
 |Oh carry my loved one// |home safely to me.///

Robbin's Nest

Moderate 4/4 swing

♩ = 148

c. Jacquet, Thompson, 1947

Intro D \flat C D \flat C D \flat C D \flat C

Chorus

C A \flat 7 3 C \flat 6 A \flat 7 Dm7 G7 \flat 9 C \flat 6 Cdim Dm7 G7 3

C A \flat 7 3 C \flat 6 A \flat 7 Dm7 G7 \flat 9 C \flat 6

E7 A7

D7 G7 Dm7 G7 3

C A \flat 7 3 C \flat 6 A \flat 7 Dm7 G7 C \flat 6

Ending D \flat C D \flat C D \flat C D \flat C

Rosalie

174

Strong 4/4 swing

Artie Shaw; c. Cole Porter, 1937

192

$B\flat 7$ $B\flat \dim$ $B\flat 9$ $E\flat 6$ $B 7$ $E\flat$ $B\flat 7$ $A 7$ $Fm 7$ $B\flat 7$ $E\flat$ $E\flat \text{maj} 7$ $E\flat 6$ $B\flat \dim$ $B\flat 7$ $B\flat \dim$ $B\flat 9$ $D 7$ $G 7$ $C 7$ Fm $E\flat \dim$ $E\flat$ $F \dim$ $C 7$ $F 7$ $A\flat$ $B\flat 7$ $E\flat$

Rosalie/ //my/ dar-/ling/ ///

Rosalie/ //my/ dream./// ///

Since one night/ // when/ stars danced| a- bove, // I'm

Oh/// Oh/// so much | in love./ So

Rosalie/ //have/ mer-/cy/ ///

Rosalie/ don't// de- cline/// //Won't you

Make my life/ thrilling| and tell me| you're willing to be

Mine/// Ros-/alie/ mine/// ///

Russian Lullaby

Swing tune 1930s; Bunny
Berigan 1938; c. Berlin, 1927

Slow waltz or 4/4 jazz ♩ = 142

♩ = 126

The musical score is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked as 126 beats per minute. The melody consists of 16 measures across eight staves. The chords are as follows:

- Staff 1: Dm, A+, F, Dm, G7
- Staff 2: Dm, E7, A7, Dm
- Staff 3: F, F7
- Staff 4: F, C+, F
- Staff 5: A7, Bb7, A7
- Staff 6: Dm, F7, Gm, Bb
- Staff 7: Dm, Gm
- Staff 8: Dm, A7, Dm

The score ends with a double bar line.

Sent For You Yesterday

176

Count Basie hit, 1939

♩ = 162

Intro E^b E^b7 A^b A^bm E^b E^bdim B^b7 E^b

Chorus E^b A^b7 B^b7 E^b

Piano Solo E^b A^b7 E^b B^b7 E^b

Vocal 2 X E^b A^b7 E^b B^b7 E^b

Solos 2 X each E^b A^b7 E^b B^b7 E^b **Last X**

Riffs Horn 1 = 5 X

Riffs Horn 2 E^b A^b7 E^b B^b7 E^b

Play line 4 X f, p, pp, ppp E^b E^b7 A^b A^bm E^b E^bdim B^b7 E^b

Sentimental Journey

Slow shuffle

Les brown, 1945; c. 1944

♩ = 108 C

Ending: play last 2 bars 3 X

|Gonna take/ a sentimental journey, |gonna set my heart at ease/
 |Gonna make/ a sentimental journey, |to renew old memories./
 |Got my bag, I got my reservation |spent each dime I could afford./
 |Like a child/ in wild anticipation, |long to hear that "All aboard."

 Seven,// that's the time we leave, at seven.// I'll be waitin' up for
 Heaven,// countin' ev'ry mile of railroad track/ that takes my back./

 |Never thought my heart would be so yearny,
 |why did I de- cide to roam?/
 |Gotta take this sentimental journey, |sentimental journey home./

September In the Rain

178

Shuffle beat or 4/4 swing; also ballad or 2-beat

c. Harry Warren, 1937

$\text{♩} = 160$

Chords: E^b Gm Cm Gm Fm Fm^{7b5} B^b7 E^b B^b+ E^b Gm Cm Gm Fm Fm^{7b5} B^b7 E^b B^bm7 E^b7 B^bm7 E^b7 A^b6 A^bmaj7 $Cm7$ $F7$ $Cm7$ $F7$ B^b7 $Fm7$ B^b7 $Fm7$ B^b+ E^b Gm Cm Gm Fm Fm^{7b5} B^b7 E^b

(The) Leaves of brown came tumbling down, re- member.// //In Sep-
Tem-/ber,/ // in the rain./// ///The
Sun went out, just like a dying em-/ber/ //that Sep-
Tem-/ber/ // in the rain./// ///To

Ev'ry word of love I heard you whis-/per/ ///the
Raindrops seemed to play a sweet re- frain./// ///Though

Spring is here, to me it's still Sep- tem-/ber/ //That Sep-
Tem-/ber/ //in the rain./// ///|

September Song

♩ = 96 *Slow, very expressive*

Sinatra hit, 1946; c.1937

Chorus

Chorus musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated below the staff. The key signature has two flats (B-flat and E-flat). The tempo is marked as 'Slow, very expressive' with a quarter note equal to 96 beats per minute. The score includes various chord progressions and melodic lines with slurs and ties.

Chords: B \flat m⁶, G \flat 7, B \flat , B \flat 7, C7, E \flat m, F7, B \flat , B \flat m⁶, G \flat 7, B \flat , B \flat 7, C7, E \flat m, F7, B \flat , E \flat m, Edim, E \flat m⁶, Edim, B \flat m⁶, G \flat 7, B \flat , B \flat 7, C7 *Freely*, E \flat m, F7, B \flat ⁶.

Verse

Rubato

Verse musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated below the staff. The key signature has two flats (B-flat and E-flat). The tempo is marked as 'Rubato'. The score includes various chord progressions and melodic lines with slurs and ties.

Chords: F7, E \flat dim, Gm, Cm⁷, Cdim, Gm, Cm⁷, E \flat dim, Gm, A \flat dim, Am⁷(\flat 5), F⁹, B \flat , Gm, E \flat m⁶, F7, Gm, Cm, Cdim, Gm, Cm⁷, F7, B \flat , Cm⁷, F7, B \flat . *In tempo* and *Ritard* markings are present at the end of the section.

♩ = 158

Rockin' boogie shuffle; Piano play boogie

Jan Savitt, 1939

Intro A^b9 G^b9 F⁹ B^b+ A^b9 G^b9 F⁹ B^b+ A^b9 G^b9 F⁹ B^b+ C⁹ F⁺ [Break -----]

Chorus B^b E^b F⁹ F⁺ B^b [Break -----] B^b E^b F⁹ F⁺ B^b B^b9 B^b E^b F⁹ F⁺ B^b B^bm D⁷ Am D⁷ G⁹ A^b9 G⁹ C⁷ Cm⁷ F⁺ [Break -----] B^b B^b9 ⊕ E^b F⁹ F⁺ B^b > [Break -----]

Ending E^b F⁹ F⁺ B^b **Begin Solo** **Drum Tag 2 bars** B^b B^b7 E^b G^b7 B^b F⁺ B^b

Should I*Moderately bright or shuffle 4/4*

Four Aces; c. 1929

♩ = 208

Chord symbols: B \flat , F7, B \flat , F7, B \flat , E \flat 7, B \flat 7, E \flat , C7, Cdim, E \flat , F7, F $+$, B \flat , F7, B \flat .

(Should) I// re- veal// ex- actly how I feel,/ should
 I// con- fess/ I/ love you.// ///Should
 I// re- cite// be- neath the pale moon- light,//and
 Swear// by start/ a-/ bove you.// ///Could

 I// re- peat// the sweetest story told.//Could
 I// en- treat/ would it be/ too/ bold.//Should

 I// re- veal/// ex- actly how I feel,//should
 I// con- fess/ I/ love you.// ///|

Sittin' Up Waitin' For You

182

4/4 swingy; bright, cutsie

c. Fats Waller, 1933

♩ = 160

(All) By myself, high on the shelf,/ all alone and blue,///
 Always got me waitin', it's so aggravatin', sittin' up waitin' for you.///
 Growin' thin, I feel all in, old rockin' chair is due,///
 And it's all from waitin', so humiliatin', sittin' up waitin' for you!/// If

 I keep up these ho-/urs,/ I'll soon waste a- way,// and
 I'll be gettin' flow-/ers,/ ev'ry Decoration Day!///

 It ain't right, night after night, to do me like you do.///
 Always got me waitin', it's so aggravatin', sittin' up waitin' for you.///

Sing, Sing, Sing (1)

♩ = 190

Benny Goodman hit, 1938

Intro **TOM TOM 18 bars** **Horn 2= 9X**

Horn 1 **Horn 2**

Chorus **A**

Dm Edim Dm Edim Dm Edim Dm A⁷

Dm A⁷ Dm A⁷ Dm Gm Dm

Dm Edim Dm Edim Dm Edim Dm A⁷

Dm A⁷ Dm A⁷ Dm Gm Dm C⁷

F Gm F C⁷ C⁷ Cdim C⁷ Gm F

F Gm F C⁷ F C⁷ Gm F

Dm Edim Dm Edim Dm Edim Dm A⁷

Dm A⁷ Dm A⁷ Dm Gm Dm

Toms 8 bars **Solos on A. Toms 4 bars after each solo** **Toms 8 bars**

183

[illegible]

Skylark*Smooth 4/4, perhaps with strong lilt*

c. Hoagy Carmichael, 1939

$\text{♩} = 90$

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 90 beats per minute. The melody is composed of eighth and quarter notes, with several triplet markings (indicated by a '3' over a group of notes). The chords are written above the staff and include: Eb6, Bb+, Eb6, Abmaj7, Eb, Ab, Eb, Ab, Eb, F7, Bb7, Eb, Cm, Ab, Bb7, Eb6, Bb+, Eb6, Abmaj7, Eb, Ab, Eb, Ab, Eb, F7, Bb7, Eb, Bb7, Eb, Abmaj7, Fm7, Eb7, Abmaj7, Bb7, Fm7, Fdim, Fm, Eb7, Ab, G, A7, D7, G, Bb7, Eb6, Bb+, Eb6, Abmaj7, Eb, Ab, Eb, Ab, Eb, F7, Bb7, Eb, Bbdim, Bb7, Eb.

Sky-/lark/ /have you anything to say to me?/ /Won't you tell me where my
Love can be?/ /Is there a meadow in the
mist,/ where someone's waiting to be kissed.?!/

Sky-/lark/ /have you seen a valley green with spring, // /where my heart can go a
Journeying/ / over the shadows and the rain to a blossom covered lane.// And in
your

Lonely flight/ /haven't you heard the music in the night?/ /Wonderful music
Faint as a will-o'-the-wisp crazy as a loon,/ /
sad as a gypsy sere- nading the moon. Oh

Sky-/lark/ /I don't know if you can find these things,/ but my heart is riding
On your wings./ /So if you see them any- where, won't you lead me there?//

Smoke Gets In Your Eyes

185

Smooth 4/4

c. Kern, 1934

♩ = 96

They/ asked me how I knew/ my true love was true?/// // of course re-
 plied,/ "something here in- side,/ cannot be de- nied."/// ///
 They/ said someday you'll find,/ all who love are
 blind./// //When your heart's on
 Fire, you must real- ize,/ smoke gets in your eyes./// ///

 So I chaffed/ them and I gayly laughed,/ to think they could
 doubt/ my/ love.///
 Yet today,/ my love has flown away,/ I am with- out/ my/ love.///

 Now/ laughing friends de- ride,/ tears I cannot hide,/// //so I smile and
 Say,/ "when a lovely flame dies,/ smoke gets in your eyes./// ///

Smoke Rings

♩ = 100

*Slow, lilting 4/4*Casa Loma Orch., 1933;
Sam Cooke, 196?

A F⁶ C⁺ F⁶ F⁷

B^b B^bm C⁷ F C⁺

F⁶ C⁺ F G⁹

B^b ⊕ B^bm C⁷ F C⁺

B F C⁺ F F⁷

B^b C⁷ F Am Gm C⁺

F C⁺ F G⁹

B^bM⁷ B^bm C⁷ F G⁹ C⁷ C⁺

⊕ **ENDING:** End on A. **RITARD** last 3 bars to almost full stop, soft, melodic **CLARINET** ending.

Back To A
(tune is A B A)

Smo-o-oth One

187

Lilting 4/4 swing

Goodman, 1941

♩ = 124

Chords: Fdim B \flat F⁶ Fdim B \flat F⁶ Fdim B \flat F⁶ G⁹ C⁹ F⁶ Fdim B \flat F⁶ Fdim B \flat F⁶ G⁹ C⁹ F⁶ B \flat ⁶ Fdim F⁶ B \flat ⁶ Fdim F⁶ D⁷ \flat ⁹ Gm⁷ \flat ⁵ C⁷ Fdim B \flat F⁶ Fdim B \flat F⁶ Fdim B \flat F⁶ G⁹ C⁹ F⁶

Softly As In A Morning Sunrise

Solid 4/4 swing; originally a Tango

**Artie Shaw classic, 1938;
c. Kern, 1928**

A musical score for guitar in E-flat major, 4/4 time, at 140 bpm. The score consists of eight staves of music. Chord symbols are placed above the notes: Cm, G7, Cm, G7, Cm, G7, Cm, G7, Cm, G7, Cm, B \flat 7, E \flat , C7, Fm, Cdim, G7, Cm, G7, Cm, G7, Cm, G7, Cm.

Solitude

189

Ellington, 1934

4/4, slow, smooth

♩ = 80

(In my) Solitude/ // you/ haunt/// me//with
 Reveries/ //of days gone by./// //In my
 Solitude/ //you/ taunt/// me// with
 memories/ /that never die./// ///

 Sit in my chair/ I'm filled with desair,/ there's
 no one could be so sad// with
 Gloom ev'rywhere,/ I sit and I stare,/I
 know that I'll soon go mad.//In my

 Solitude/ ///I'm/ pray-/// ing.//, dear
 Lord above/ /send back my love./// ///

Some Enchanted Evening

Smooth 4/4, very expressive

c. Rodgers, 1949

Somebody Loves Me

191

Lilting 2-beat or light 4/4 swing

c. Gershwin, 1924

$\text{♩} = 132$

$\text{♩} = 118$

Chords: F, Gm⁷, C⁷, F, B^b7, F, B^b7, Gm⁷, C⁷, F, Dm, Am, B⁷(^b9), E⁷, Am, D⁷, Gm, Cm, Gm, Cm, Gm, Dm⁷, G⁷, Dm⁷, G⁷, C⁷, F, Gm⁷, C⁷, F, B^b7, F, Gm⁷, C⁷, F

Some-/body loves/ me/ | I wonder who///
 | I wonder who/ she could be./// ///|
 Some-/body loves/ me/ | I wish I knew.///
 | Who can she be/ worries me./// | For every

 Girl who passes me I shout "Hey may-/// be///
 You were meant to be my loving ba-/// by."///

 Some-/body loves/ me/ | I wonder who,///
 May-/// be/ it's you./// /|||

Song of India (1)

♩ = 172

**TOM TOM Intro 4 bars
+ 12 bars same pattern****Band Intro 12**

Tommy Dorsey hit, 1937

Drums Hi-hat

A

Chords: F, C7, F, F7, B \flat , D \flat 7, C7, F, Fm, F, Fm, F, C \flat 9, C \flat 9, Gdim, Gdim.

Song Of India (2)

192

C

Dm F+ 4 F

B \flat B \flat m F

Fm C7 F [Tpt Break]

D TPT Solo

F F+ Dm F+ 4 Dm F7 B \flat 8

B \flat B \flat m F F Dm

4 F Gdim B \flat B \flat m

B \flat B \flat m F

E

F Fm 4 F

Horn 1

F Fm 12 F

F Horn 2 w/TOM

F 4 F C7

F F7 B \flat D \flat 7 F C7 F

The musical score is written for a band, featuring a melody line and harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into systems, each starting with a section letter in a box. The first system (C) contains four staves of music. The second system (D) includes a 'TPT Solo' section. The third system (E) continues the melody. The fourth system (F) features 'Horn 1' and 'Horn 2 w/TOM' parts. The score includes various musical notations such as notes, rests, and accidentals, as well as chord symbols and performance instructions like '[Tpt Break]'.

Someone To Watch Over Me

$\text{♩} = 96$
Light 4/4 Expressive

c. Gershwin, 1928

Chorus

Chorus musical score in 4/4 time, key of E-flat major. The score consists of two systems of four staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is primarily in the first staff of each system. Chord progressions are indicated above and below the staves.

Chord progressions for Chorus:

- Measure 1: $E\flat$
- Measure 2: $E\flat 7$
- Measure 3: $A\flat$
- Measure 4: $A\flat \dim$
- Measure 5: $E\flat$
- Measure 6: $E\flat \dim$
- Measure 7: $B\flat 7$
- Measure 8: $B\flat \dim$

Additional chords in the accompaniment include Fm , Cm , $Fm 7$, $B\flat 7$, $G+$, and $E\flat$.

Verse

Verse musical score in 4/4 time, key of E-flat major. The score consists of two systems of four staves each. The first system contains measures 9-12, and the second system contains measures 13-16. The melody is primarily in the first staff of each system. Chord progressions are indicated above and below the staves.

Chord progressions for Verse:

- Measure 9: $E\flat$
- Measure 10: $E\flat \text{maj} 7$
- Measure 11: $E\flat 9$
- Measure 12: $A\flat \text{maj} 7$
- Measure 13: Cm
- Measure 14: $F 7$
- Measure 15: $Fm 7$
- Measure 16: $B\flat 7$

Additional chords in the accompaniment include $E\flat$, $B\flat \dim$, $Fm 7(b5)$, $B\flat 7$, $E\flat$, $A\flat$, $E\flat \dim$, Gm , C , $Gm 7$, $C 7$, $B\flat$, $Gm 7$, $Cm 7$, $F 7$, $B\flat$, $A\flat$, Gm , and $B\flat 7$.

Sophisticated Lady

194

c. Ellington, 1933

Slow, smooth 4/4

♩ = 88

Chord symbols for the first six staves:

- Staff 1: B \flat m7, G \flat 7 F7 E7 E \flat 7 A \flat maj7, A \flat 7 G7 G \flat 7 F7
- Staff 2: B \flat 7, Cm7, E \flat 7 A \flat maj7, E \flat dim
- Staff 3: B \flat m7, G \flat 7 F7 E7 E \flat 7 A \flat maj7, A \flat 7 G7 G \flat 7 F7
- Staff 4: B \flat 7, Cm7, E \flat 7 A \flat , Cm7(\flat 5) D7
- Staff 5: G, Em, C, D \flat 9, G Ddim Am A \flat dim G, Em
- Staff 6: C, D \flat 9, G Ddim Cm, E \flat 7, E \flat dim

Chord symbols for the seventh and eighth staves:

- Staff 7: B \flat m7, G \flat 7 F7 E7 E \flat 7 A \flat maj7, A \flat 7 G7 G \flat 7 F7
- Staff 8: B \flat 7, Cm7, E \flat 7 A \flat

South Of the Border

$\text{♩} = 166$ $\text{♩} = 132$
4/4 swing; Herb Alpert shuffle, 2-beat

1939

$\text{♩} = 150$

The musical score consists of 12 staves of music in E-flat major. The tempo is 150 beats per minute. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various chords: E-flat, F minor 7, B-flat 7, E-flat 7, C 7, A-flat, E-flat minor, and F minor. There are also triplets and a 'PATTER' section. The score is written in a 4/4 swing style with a Herb Alpert shuffle feel.

Chords: E \flat , Fm 7 , B \flat 7 , E \flat , E \flat , Edim, Fm 7 , B \flat 7 , E \flat , E \flat 7 , A \flat , E \flat , C 7 , Fm 7 , B \flat 7 , 1. E \flat , 2. E \flat , E \flat , C 7 , Fm, B \flat 7 , E \flat , E \flat , C 7 , Fm 7 , E \flat , B \flat 7 , E \flat , E \flat , Fm 7 , B \flat 7 , E \flat , E \flat , Edim, Fm 7 , B \flat 7 , E \flat , E \flat , E \flat 7 , A \flat , E \flat , C 7 , Fm 7 , B \flat 7 , E \flat , B \flat 7 , E \flat , B \flat 7 , E \flat .

Tempo: $\text{♩} = 150$

Style: 4/4 swing; Herb Alpert shuffle, 2-beat

Section: PATTER

Stars Fell On Alabama

196

c. 1934

Smooth, Lifting 4/4

♩ = 100

We/ lived our little drama,/ we kissed/ in a field of white.//And
Stars/ fell on Ala- Bama/ that night./// ||||
I/ can't forget the glamour/ your eyes/ held a tender light.// And
Stars/ fell on Ala- Bama/ that night./// // I never

Planned, in my imagi- nation, a situ- ation so heaven- ly/ a fairy-
Land where no one else could enter and in the
center, just you and me,/ dear./

My/ heart beat like a hammer,/ my arms/ would around you tight.//And
Stars/ fell on Ala- Bama/ that night./// ||||

Star Dust (1)

Slow 4/4 ♩ = 92

c. Hoagy Carmichael, 1929

Verse

Rubato

Chords: C, F⁹, E⁷, A⁷, Dm, C, Am, B⁷, Em, E^bdim, Dm, G⁷, C, F⁹, E⁷, A⁷, Dm, C, Cdim, G⁷, C, C⁺.

Chorus

Chords: Dm, Fmaj⁷, Fm⁶, C, Em, A⁷, Dm⁷, A⁷, Dm⁷, Fm⁶, G⁷, Gdim, G⁷, G⁺, C, C⁶, D⁷, G⁷, Dm⁷, G⁷, Gdim, G⁷, C, Dm, Fmaj⁷, Fm⁶, C, Em, A⁷, Dm⁷, A⁷, Dm⁷, Fm⁶, Fm, C, Am, B⁷, E⁷, Dm, G⁷, C, Fm, C.

Star Dust (2)

197

Concert Key

Classic solo from 1940 studio record: Record in Db,
16-bar Clar. solo in F, w/ 8-bar Jack Jenny tbn solo.

Shaw clar. solo



Shaw clarinet solo notation, 16 bars. The notation is written in treble clef with a key signature of one flat (Bb). The solo consists of 16 bars, with bar numbers 4, 8, 12, and 16 marked. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets indicated by a '3' under the notes in bars 10, 11, 12, and 13. The solo ends with a double bar line at bar 16.

Tbn Solo

Pickups bar 16



Tbn solo notation, 8 bars. The notation is written in bass clef with a key signature of one flat (Bb). The solo consists of 8 bars, with bar numbers 16, 20, 24, and 28 marked. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets indicated by a '3' under the notes in bars 17, 18, 19, 21, 22, 23, 25, 26, 27, and 28. The solo ends with a double bar line at bar 28.

24 Band plays last 8 bars

Stay As Sweet As You Are

Smooth square 2-beat

c. Gordon & Revel, 1934

♩ = 114

Stay as sweet as you are,/ don't let a thing/ ever change you.///
 Stay as sweet as you are,/ don't let a soul/ rear- range you.///
 Don't ever lose/ all the charm you possess ///|
 Your loveliness, //darling, the way you say "Yes". ///|

 Stay as sweet as you are, discreet as you are/ you're di- vine, Dear///
 Stay as grand as you are/ and as you
 are,/ tell me that you're mine, dear.//
 Young and gay or old and gray,/ near to me or a- far;///
 Night and day I pray/ that you'll always stay/ |as sweet as you are.///|

Stompin' At the Savoy

199

Moderate 4/4 swing

♩ = 153

Benny Goodman classic, 1936

Intro

F Gm7 C9 F Gm7 C7 F C9

Chorus *Horn 1 Call, horn 2 response*

F F6 C9 F F6 Cdim

C7 Gm7 C7 C9 F C9

F F6 C9 F F6 Cdim

C7 Gm7 C7 C9 F Bb C7 F6

Bb9 B9 Bb9 Eb9 Dbm6 Eb9

Ab9 A9 Ab9 Db7 C7 C9

F C9 F C9

C7 Gm7 C7 C9 F

String of Pearls (1)

Glenn Miller hit, 1941

Intro

G^7 ^{8va} $\text{C} = 134$

8vb

C G⁷ C G⁷

A C Cmaj⁷ C⁷ Am C+ C C+ C⁶ C⁷ Cmaj⁷ C Cmaj⁷

C⁷ C⁶ C+ C D⁷ G⁷ C G⁷ C Am F⁷ G⁷

F Fmaj⁷ F⁷ Dm F+ F F+ F⁶ F⁷ Fmaj⁷ F Fmaj⁷

F⁷ F⁶ F+ F G⁷ C⁷ F G⁷

C Cmaj⁷ C⁷ Am C+ C C+ C⁶ C⁷ Cmaj⁷ C Cmaj⁷

C⁷ C⁶ C+ C D⁷ G⁷ C E^{b7}

B A^b D^{b9} A^b A^{b7}

D^{b7} A^b

E^{b9} / B^bm Cdim / E^{b9} / A^b E^{b7}

Solos

A^b D^{b7} A^b A^{b7} D^{b9} A^b E^{b7} A^b n X Last B^{b7}

Interlude

E^b / Fm Gm / A^b Gm Fm E^b / Fm Gm / A^b Gm Fm

String Of Pearls (2)

200

Trumpet Solo

D

E^b Fm Gm A^b Gm Fm E^b E^b₉

A^b B^bm Cm D^b Cm A^b E^b ₃ Fm Gm A^b Gm E^b

Fm Gm A^b B^b A^b Fm E^b Fm Gm E^b A^b G⁷ **PNO**

PNO C Cm F⁷ C G⁷ C G⁷

E C Cmaj⁷ C⁷ Am C+ C C+ C⁶ C⁷ Cmaj⁷ C Cmaj⁷

C⁷ C⁶ C+ C D⁷ G⁷ C G⁷ C Am Fdim Gdim

F Fmaj⁷ F⁷ Dm F+ F F+ F⁶ F⁷ Fmaj⁷ F Fmaj⁷

F⁷ F⁶ F+ F G⁷ C⁷ F G⁷

C Cmaj⁷ C⁷ Am C+ C C+ C⁶ C⁷ Cmaj⁷ C Cmaj⁷

C⁷ C⁶ C+ C D⁷ G⁷ C Dm Em F Em F G^b

Horns

PNO

₃

Stormy Weather♩ = 90 (*female vocals*)4/4 *torchy, bluesy, rhythmic*

Lena Horne, Ethel Waters; c. Arlen, 1933

♩ = 98

The musical score for "Stormy Weather" is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 98. The score consists of 11 staves of music. The chords and melodic lines are as follows:

- Staff 1: A \flat Adim B \flat m7 E \flat 9 A \flat Adim B \flat m7
- Staff 2: A \flat Adim B \flat m7 E \flat + A \flat B \flat m7 E \flat 9
- Staff 3: A \flat Adim B \flat m7 E \flat 9 A \flat Adim B \flat m7
- Staff 4: A \flat Adim B \flat m7 E \flat + A \flat D \flat A \flat G \flat dim
- Staff 5: B \flat m7 E \flat + A \flat B \flat m7 A \flat
- Staff 6: D \flat 3 A \flat D \flat 3 A \flat
- Staff 7: D \flat 3 A \flat Fm B \flat 7 E \flat 7 E \flat +
- Staff 8: A \flat Adim B \flat m7 E \flat 9 A \flat Adim B \flat m7
- Staff 9: A \flat Adim B \flat m7 E \flat + A \flat D \flat A \flat G \flat dim
- Staff 10: B \flat m7 E \flat + A \flat B \flat m7 A \flat

Summertime

202

Torrid & Torchy, hard 4/4

♩ = 82

c. Gershwin, 1935

Intro

Am⁶ C⁺ Am⁶ C⁺ Am⁶ C⁺ Am⁶ C⁺

Chorus

Am⁶ E⁷ Am⁶ E⁷ Am⁶ E⁷ Am⁶

Dm Dm⁷ E^bdim E B⁷ E

Am⁶ E⁷ Am⁶ E⁷ Am⁶ E⁷ Am⁶ D⁷

C Am⁶ D⁷ F Am G F (E⁷)

Optional Ending

F F⁺ E^{b7} E^{b7b5}

B^bm F⁷ B^bm F⁷ B^bm F⁷ B^bm

E^bm Edim F C⁷ F⁷

B^bm F⁷ B^bm F⁷ B^bm F⁷ B^bm E^bm

D^b B^bm E^{b7} G^b B^bm E^{b7} A^{b7}

D^b G^{b7} B F⁷ B^bm

Swanee River (1)

Smooth 4/4

Tommy Dorsey hit; arr. Sy Oliver

♩ = 114

Piano Intro

F

The musical score is written for piano in 4/4 time, with a tempo of 114 beats per minute. It begins with a 'Piano Intro' section. The key signature has one flat (Bb). The score consists of ten staves of music. The first staff shows a melodic line starting on F4, moving up stepwise to F5. The subsequent staves provide harmonic accompaniment with various chords. The chords are: F, Fmaj7, F7, Bb, Bdim, F7, Fmaj7, Dm, Bb6, C+, Dm9, F+7, F7, F+7, Bb6, Bdim, F6, Bb6, F6, C7, G9, C7, F6, C7, F7, A9, Bbmaj7, Bb7, Bb6, C, Cdim, C7, Fmaj7, F7, Bb6, C7, F6, Bdim, F6, Bb6, C7, F6 (Edim), G7, C9. The score ends with a double bar line.

Chords listed in the score:

- F
- Fmaj7
- F7
- B \flat
- Bdim
- F7
- Fmaj7
- Dm
- B \flat 6
- C+
- Dm9
- F+7
- F7
- F+7
- B \flat 6
- Bdim
- F6
- B \flat 6
- F6
- C7
- G9
- C7
- F6
- C7
- F7
- A9
- B \flat maj7
- B \flat 7
- B \flat 6
- C
- Cdim
- C7
- Fmaj7
- F7
- B \flat 6
- C7
- F6
- Bdim
- F6
- B \flat 6
- C7
- F6 (Edim)
- G7
- C9

Swanee River (2)

203

Very smooth legato

PLAY OVER MELODY--1st X

Sy Oliver arr. counter melody

The musical score is written for a counter melody in 4/4 time, featuring a variety of chords and musical notations. The score is organized into two main sections: a main melody and a bridge solo.

Main Melody:

- Chords: Fmaj7, F7, Bb, Bdim, F7, Fmaj7, Dm, Bb6, C+, Dm9, F+, F7, F+, Bb6, Bdim.
- Notations: Triplet markings (3) are present over several notes. Slurs indicate phrasing. The key signature has one flat (Bb).

Bridge Solo:

- Chords: C7, G9, C7, F6, C7, F7, A9, Bbmaj7, Bb7, Bb6, C, Cdim, C7, Fmaj7, F7, Bb6, C7, F6, Bdim, F6, Bb6, C7, F6, Edim, G7, C9.
- Notations: The bridge solo section includes various chord progressions and musical notations, including slurs and accents. The key signature remains one flat (Bb).

Sunrise Serenade

Glenn Miller hit;
c. Frankie Carle, 1938

Lilting 4/4

$\text{♩} = 84$

(G+)

Chords: Cm, G7, Cm, B \flat 7, B \flat +E \flat , E \flat dim, E \flat , D \flat 7, C7, G \flat 9, F9, B9, B \flat 9, A \flat , E \flat , G7, B \flat 7, B \flat +E \flat , E \flat dim, E \flat , D \flat 7, C7, G \flat 9, F9, B9, B \flat 9, A \flat , E \flat , G7, G9, C, C7, F, Am, D9, G9, C, G9, C, Cdim, C, B \flat 7, A7, E \flat 9, D9, A \flat 9, G9, F, C, Cdim, C, B \flat 7, A7, E \flat 9, D9, A \flat 9, G9, F, C.

Measure numbers: 8, 12, 16, 20.

Ending: Cdim, C, B \flat 7, A7, E \flat 9, D9, A \flat 9, G9, F, C.

Sweet And Lovely

205

Lilting 2-beat; 2nd X stress the lilt

Al Bowlly classic.
c. Arnheim, 1931

♩ = 102 C7

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The tempo is marked as 102 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and slurs. Chord symbols are placed above the staff: F7, Bb, Bbm, C, G7, and C. The melody is a classic waltz-like tune, and the accompaniment is a simple harmonic support.

Sweet// and lovely// sweeter than the roses in May///
Sweet// and lovely// heaven must have sent her my way.///
Skies// a- bove me// never were as blue as her eyes.///
And// she loves me,// who would want a sweeter sur- prise.///

When she nestles in my arms so tenderly//
there's a thrill that words cannot ex- press.///
In my heart a song of love is taunting me//
melody// haunting me.//

Sweet// and lovely// sweeter than the roses in May///
And// she loves me,// there is nothing more I can say.///

Sweet Lorraine4/4 *Slightly swingy*

Nat King Cole classic, c. 1928

112 C+ F Eb7 D7 G7 C7 Dm Bb7 A7

D7 G7 C7 F C+

F Eb7 D7 G7 C7 Dm Bb7 A7

D7 G7 C7 F F7

Bb D7 Gm Bb7 Eb D7 Gm Bb7

Eb7 D7 G7 C7 Eb D7 G7 C+

F Eb7 D7 G7 C7 Dm Bb7 A7

D7 G7 C7 F

(I've) Just found joy./ //I'm as happy as a
 baby boy,// /with another brand new
 Choo-choo toy,/ /when I'm with my sweet Lor- raine./// ///A
 Pair of eyes/ /that are bluer than the
 summer skies,/ /when you see them you will
 Realize/ /why I love my sweet Lor- raine./// (I'm so happy.)

 When it's raining I don't miss the sun,/ for it's in my sweeties smile.///
 Just to think that I'm the lucky one/
 who will lead her down the aisle.//Each
 Night I pray/ /that nobody steals her
 heart away./ /Just can't wait until that
 Happy day,/ when I marry sweet Lor- raine./// ///

Swing Mr. Charlie

207

Light, bright 4/4

1936

♩ = 174

The musical score is written for a single melodic line in 4/4 time. The tempo is marked as 174 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music. The chords are indicated above the notes. The melody is composed of eighth and quarter notes, with some measures containing rests. The chords are: C, C/G, C, Cdim, G7, C, C/G, C, Cdim, G7, E7, Am, E7, Am, E7, Am, E7, Am, D7, G7, C, C/G, C, Cdim, G7, C, C/G, C, C7, F6, B7, E7, A9, D9, G7, C7, F6, E7, D7, G9, C.

Chords: C, C/G, C, Cdim, G7, C, C/G, C, Cdim, G7, E7, Am, E7, Am, E7, Am, E7, Am, D7, G7, C, C/G, C, Cdim, G7, C, C/G, C, C7, F6, B7, E7, A9, D9, G7, C7, F6, E7, D7, G9, C.

'Swonderful*Moderately fast 4/4*Artie Shaw, 194
c. Gershwin, 1927

♩ = 188

'Swonderful/ /// 'smarvelous/ ///
 You should care/ // for/ me!/// ///|
 'Sawful nice/ /// 'sparadise/ ///
 'Swhat I love/ // to/ see!/// //You've/

 Made/// |my life so glamorous/ ///
You can't blame me for feeling amorous/ // Oh!/

'Swonderful/ /// 'smarvelous!/// ///
 That you should care // for/ me!/// ///|

Taking A Chance On Love

209

Solid 4/4 swing

Goodman, 1943

♩ = 132

Chords: C, Dm7, G7, Am7, D7, C, G7, C, Dm7, G7, C, G7, C, Dm7, G7, C, Gm7, C7, F, Cdim, Gm7, C7, F, Fm7, Bb7, Eb, Eb7, Fm7, Ab7, G7, C, Dm7, G7, C, Am, D7, Dm7, G7, C, Ending, Am, D7, Dm7, G7, C.

| Here/ I go again,/ I hear the trumpets blow again,/
 | All/ a- glow again,/ takin' a chance on love.///
 | Here/ I slide again,/ about to take that ride again,/
 | Star-/ry- eyed again,/ takin' a chance on love.// I

 Thought the cards were a frameup| I never/ wouldd cry.// But
 Now you're takin' the game up| and the ace of hearts is high.//|

 | Things/ are mending now,/ I see a rainbow blending now./
 We'll have a happy ending now,/ takin' a chance on love.///

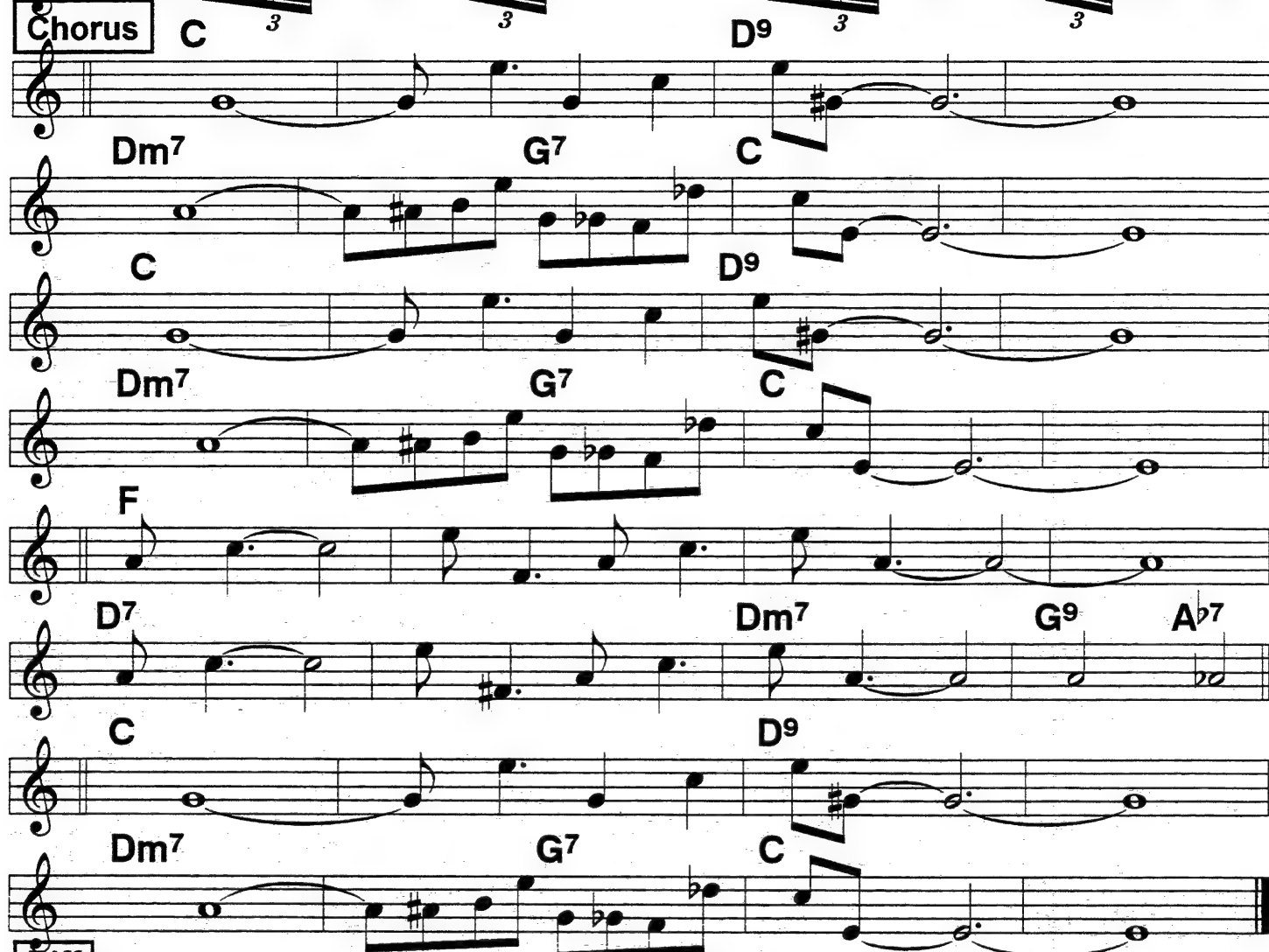
Take the A-Train (1)

Ellington, 1940

♩ = 166 - 180

Piano
Intro

Chorus



Riff



Take the A-Train (2)

210

F **Drum solo** **D⁷** **G⁷**

C **D⁹** **G⁷** **C** **G⁷** **To Chorus**

Trumpet solo

C **D⁹** **Dm** **G⁷** **C** **Cdim** **C**

C **D⁹** **Dm** **G⁷** **C** **Cdim** **C⁷**

F **D⁷** **Dm** **G⁷** **C** **D⁹** **Dm** **G⁷**

C **D⁹** **Dm** **G⁷** **C**

The musical score is written for a single melodic instrument, likely a trumpet, in 4/4 time. It consists of 16 measures of music. The first measure is a whole rest, labeled 'F' and 'Drum solo'. The second measure is a whole rest, labeled 'D7'. The third measure is a whole rest, labeled 'G7'. The fourth measure is a half note C4, labeled 'C'. The fifth measure is a half note D4, labeled 'D9'. The sixth measure is a half note E4, labeled 'G7'. The seventh measure is a half note F4, labeled 'C'. The eighth measure is a half note G4, labeled 'G7'. The ninth measure is a half note A4, labeled 'To Chorus'. The tenth measure is a half note B4, labeled 'C'. The eleventh measure is a half note C5, labeled 'D9'. The twelfth measure is a half note D5, labeled 'Dm'. The thirteenth measure is a half note E5, labeled 'G7'. The fourteenth measure is a half note F5, labeled 'C'. The fifteenth measure is a half note G5, labeled 'Cdim'. The sixteenth measure is a half note A5, labeled 'C'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like accents and slurs.

ROUTINE: Chorus, Solos, RIFF w/drum breaks, Drum solo bridge, Chorus with Bass solo bridge

Tangerine

Jimmy Dorsey hit, 1942

Ballad, *Swing* 4/4, *Rhumba*
 ♩ = 138 ♩ = 114

♩ = 118 D⁷ D⁺ B[♭]maj⁷ C⁹ F Dm Fdim

Gm⁷ C⁷ Gm⁷ C⁷ F D⁷ D⁺

B[♭]maj⁷ C⁹ F Dm E⁹

A G[♭]m Bm⁷ E⁹ A⁷ D⁷ D⁺

B[♭]maj⁷ C⁹ F Dm Fdim

B[♭] C⁷ B[♭] C⁷ A⁷ Cm⁶ D⁷

Gm A⁷ Dm⁷ Fmaj⁹

B[♭]⁶ C⁷ F

(Tan-/ge-/) Rine/// //she is all they claim/ //with her
 Eyes of night and lips as bright as flame. Tan-/ge-/
 Rine/// //when she dances by,/ //senior-
 Tas stare and caballeros sigh./// //And I've

 Seen/// //toasts to Tangerine/ //raised in
 Ev'ry bar across the Argen- tine./// //Yes she
 Has them all on the run// but her heart belongs to just one//Her
 Heart belongs to tan-/ge-/ rine./// ///

Tenderly

212

Standard; originally a Waltz, but usually played 4/4

c. 1946

4/4 slow ballad; or Waltz

♩ = 96

Chords: Eb, Bb+, Ebm7, Ab9, Fm7, Abm, Eb, Abm, Bb7, Abm, Bb7, Bdim, Cm7, F, Bb7, Eb, Bb+, Ebm7, Ab9, Fm7, Abm, Eb, Abm, Bb7, Bdim, Cm7, F7, Eb, Fm7, Bb7, Eb.

(The eve'ning) Breeze/ caressed the trees/ tender-ly.// /The trembling

Trees embraced the breeze tender- ly.// //Then

You/ and I/ came wandering by/ and

Lost in a sigh/ were we.// /The shore was

Kissed by the sea and mist/ tender- ly.// //I can't for-

Get how two hearts met/ breathless- ly.// //Your

Arms opened wide/ and closed me in- side; you took my

Lips, you took my love/so tender- ly./// //

Thanks For the Memory

Square 2-beat

c. Rainger, 1937

♩ = 112

The musical score is written in 4/4 time with a tempo of 112 beats per minute. It consists of ten staves of music. The key signature has one flat (Bb). The chords and their positions are as follows:

- Staff 1: C⁹, F⁶, Cdim, C⁷, F
- Staff 2: Cdim, C⁷, Cdim, Gm, Cdim, Gm⁷, C⁷
- Staff 3: C⁹, F⁶, Cdim, C⁷, F
- Staff 4: Cdim, C⁷, Cdim, Gm, Cdim, Gm⁷, C⁹, E^{b7}
- Staff 5: A^b (triple), E^{b7} (triple), B^bm, E^{b7}, A^b (triple), E^{b7} (triple), E^bdim
- Staff 6: C, Am, Dm⁷, G⁹, Gm⁷, C⁹, C⁺, D⁷
- Staff 7: C⁹, F⁶, Cdim, C⁷, F
- Staff 8: Cdim, C⁷, Cdim (boxed with a circle and cross), Gm, Cdim, Gm⁷, C⁷, F
- Staff 9: Coda (boxed with a circle and cross), Cdim, Gm, Fdim, F, D^{b7}
- Staff 10: Gm⁷, C⁷, F

That Old Feeling

214

Light lilting 2-beat

1937

♩ = 116

Chords: E^b, Gm, E^b6, E^b, B^bm⁶, C⁷, Fm, C⁺, Fm⁷, A^bm⁶, B^b7, Cm, G⁷, B^bm⁶, C⁷, F⁷, F⁹, A^bm⁶, Fm⁷, B^b7, E^b, Gm, E^b6, E^b, B^bm⁶, C⁷, Fm, C⁺, Fm⁷, A^bm⁶, G⁷, Gdim, C⁷, Fm, A^bm⁶, Cm, F⁹, A^bm, B^b7, E^b.

I saw you last night and got that old/// feeling.///
 When you came in sight I got that old/// feeling.///
 |The moment that you danced by/ |I felt a thrill.///
 |and when you caught my eye,/ |my heart stood still.///

 Once again I seemed to feel that old/// yearning,///
 And I knew the spark of love was still/// burning,///
 |There'll be no new romance for me, |it's foolish to start,// for that
 Old/// feeling/// |is still in my heart.///

Them There Eyes

1930

Lively 4/4, sorta cutsie
 ♩ = 146

♩ = 158

*Ending: double note value
in last 2 bars)*

I fell in love with you first time I looked into them/ there/ eyes.///
 You got a certain li'l cute way of flirtin' with them/ there/ eyes.///
 |They make me |feel happy, |they make me blue.///
 |No stallin' |I'm fallin' goin' in a big way for sweet little you./

 My heart is jumpin', you sure started somethin' with
 them/ there/ eyes.///
 |You'd better watch them if you're wise./// ///|
 |They sparkle |they bubble,
 they're gonna get you in a whole lot of trouble
 You're overworkin' 'em, there's danger lurkin' in them/ there/ eyes.///|

There Will Never Be Another You

216

4/4 swing

♩ = 130

♩ = 144

c. Harry Warren, 1942

Extended Ending
(double value of last 2 bars)

(There) Will be many other nights like this./// ///And
I'll be standing here with someone new,/// /// there
Will be other songs to sing, an- other fall, an- other spring, but
There will never be another you./// ///There

Will be other lips that I may kiss,/// ///but
They won't thrill me like yours used to do./// ///Yes,
I may dream a million dreams, but how can they come true,///if
There will never ever be an- oth-er/ you?///

These Foolish Things

1936

Strong lilt, square 4/4

$\text{♩} = 96$

|A cigarette that bears a lipstick's traces, |an airline tocket to ro- mantic
places,
|And still my heart has wings, //these foolish things remind me of you.///
|A tinkling piano in the next apartment,
|those stumbling words that told you what my heart meant,
|A fairground's painted swings, //These foolish things remindd me of you.///

|You came,/ |you saw,/ |you conquered me;///
|When you did that to me,/I knew somehow this had to be./

|The winds of March that make my heart a ddancer,
|a telephone that rings, but who's to answer?
|Oh how the ghost of you clings!! These foolish things remind me of you.//|

They All Laughed (At Christopher C.)

218

4/4 swing

c. Gershwin, 1937

♩ = 150

The musical score is written in G major (one sharp) and 4/4 time. It begins with a tempo marking of ♩ = 150. The first staff contains the following chords: G, Em7, Am7, D7, Am7, D7, G. The second staff contains: G, Em7, Am7, D7, G, Em7, Am7, D7. The third staff contains: G, Em7, Am7, D7, D♭7, G♭7, Bm7, E7. The fourth staff contains: D6, A7, D7. The fifth staff contains: G7, B7, E9. The sixth staff contains: A7, Am7, Cm, E♭7, D7. The seventh staff contains: G, Em7, Am7, D7, B7, E9, A9. The eighth staff contains: G, E7, C, D7, a boxed Coda symbol, and G. The ninth staff contains: E♭, B♭, D7, G, E7, Am7, D7. The tenth staff contains: G. The score ends with a double bar line.

Chords: G, Em7, Am7, D7, G, Em7, Am7, D7, G, Em7, Am7, D7, D♭7, G♭7, Bm7, E7, D6, A7, D7, G7, B7, E9, A7, Am7, Cm, E♭7, D7, G, Em7, Am7, D7, B7, E9, A9, G, E7, C, D7, Coda, E♭, B♭, D7, G, E7, Am7, D7, G.

They Can't Take That Away From Me

Light 4/4

c. Gershwin, 1937

♩ = 110

Chords: A \flat , E \flat , E \flat dim, B \flat 7, A \flat , E \flat , B \flat +, E \flat 9, A \flat , C7, F7, A \flat , E \flat , E \flat dim, B \flat 7, A \flat , E \flat , B \flat +, E \flat 9, A \flat , B \flat 7, E \flat , Gm, C \flat 9, D7, Gm, C \flat 9, D7, Gm, D7, Gm, C \flat 9, D7, Gm, C7, F7, B \flat 7, A \flat , E \flat , E \flat dim, B \flat 7, A \flat , E \flat , B \flat +, E \flat 9, A \flat , Fm7, B \flat 7, E \flat , (A \flat), A \flat m, E \flat , Fm7, B \flat 7, E \flat .

(The way you wear your) Hat,/// |the way you sip your tea./// |The memory of all

That/// / No no they can't take that away from me. |The way your smile just Beams./// |the way you sing off key./// |the way you haunt my Dreams,/// / no no they can't take that away from me.// We may

Never never meet again on the bumpy road to love,// still I'll Always always keep the mem'ry of/// |the way you hold your

Knife,/// |the way we danced til three,/// |the way you changed my Life,/// /No no! they can't take that away from me. No/ they Can't take that a- way/ from/ me!/// ///

Things I Love

220

Solid 4/4, strong expressive lilt, emphasize 1 & 3

1941

The musical score is written for a single melodic line in 4/4 time. It consists of ten staves. The key signature has one flat (B-flat). The tempo and style are indicated as 'Solid 4/4, strong expressive lilt, emphasize 1 & 3'. The score includes various chords: C, A7, D7, Dm, G+, Fm, Ab, Bbm7, Eb7, C, Dm7, and G+. The melody is characterized by a strong lilt, with the first and third beats of each measure being emphasized.

|The glow of sunset in the summer skies,/ |the golden flicker of the fire-/
flies./

|The gleam of lovelight in you lovely eyes,/ These are the things I love.//

|A silver moonbeam peeping through the trees,/

|A bed of tulips nodding in the breeze,/

|The look you give in answer to my please,/ |these are the things I love.//Oh

Once/ I thought that life was just a winter thing/ my heart was cold// and
Then/ you came to me and like a breath of
spring/ you turned the silver snow to gold./

|A robin's serenade when day is through,/

the babbling brook beside our rendezvous;/

|Your sweet voice whisp'ring "Darling I love you."/

These are the things I love.//|

This Love Of Mine*Smooth, expressive 4/4*

Sinatra w/Tommy Dorsey, 1941

$\text{♩} = 100$ Gdim Dm⁷ G⁷ C C⁷ C+

F⁶ G+ C A⁷

Dm⁷ G⁷ G+ C G+ C Cm

D⁷ Am⁷ D⁷ G⁷ Gdim

Dm⁷ G⁷ C C⁷ C+

F⁶ G+ C A⁷

Dm G⁹ E⁷ Am⁷ D⁷

C Em⁷ E^bm⁷ Dm⁷ D^b9 C

(This love of) Mine/// | goes on and on./// | though life is
 Emp-/ty/ | since you have gone./// | You're always
 On my mind,/ | though out of sight,/// | It's lonesome
 Through the day/ | and oh the night./// | I cry my

 Heart/ out,/ | it's bound to break,/// | Since nothing
 Mat-/ters,/ || let it break./// | I ask the
 Sun and the moon/ | The stars that shine./// | What's to be-
 Come/ of it/ | this love of mine./// |||

Top Hat, White Tie, And Tails

222

Square 2-beat ♩ = 176

Fred Astaire classic,
c. Berlin, 1935

Chorus

The Chorus section consists of eight staves of music in 4/4 time. The key signature has one sharp (F#). The melody is primarily in the treble clef, with some chords in the bass clef. The chords are: C, G+, C, Gdim, G7, C, G7, C, G+, C, Gdim, C, G7, C, Em, F#m7(b5) B7, E E+ E E+, Em, F#m7(b5) B7, E E+ G F# G9, C, G+, C, Gdim, G7, C, C, and a final C#.

Verse

The Verse section consists of four staves of music in 4/4 time. The key signature has one sharp (F#). The melody is primarily in the treble clef, with some chords in the bass clef. The chords are: G, D9, Gmaj7, G6, G#dim, D7, G, Am, D+, G, G, D9, Gmaj7, G6, G#dim, D7, G, Am, D+, G7, G+.

Touch Of Your Lips, The

Square 2-beat

c. Ray Noble, 1936

♩ = 132

Chords: Cmaj7, G+, C6, G+, Cmaj7, Em, Gm, A7, Fm, G7, C, Am, E, B7, E, G7, Cmaj7, G+, C6, G+, Cmaj7, Em, Gm, A7, Fm, C, Am, D7, Fm7, G7, C.

(The) Touch of your lips/ //up-/ on/ my brow,/ //Your/
 Lips that are cool/ //and/ sweet./// //Such/
 Tenderness/ //lies in their soft caress,/ //my/
 Heart/ for-/ gets/ to/ beat./// //The/

 Touch of ytour hands/ //up- on my head,/ // the/
 Love in your eyes/ //a-/ shine/// //and/
 Now at last/ /the moment di- vine,/// //The
 Touch of your lips/ // on/ mine./// ///

Tuxedo Junction

224

♩ = 140
4/4 swing

Glenn Miller hit, 1940

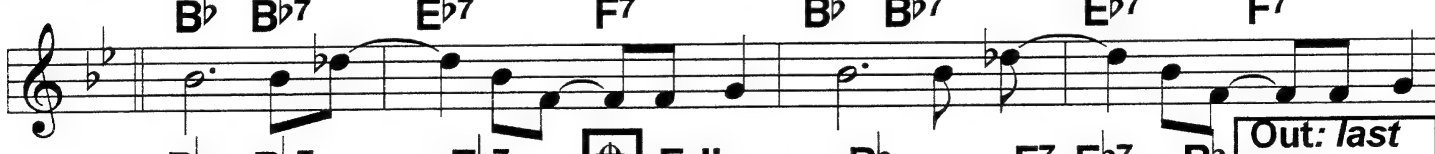
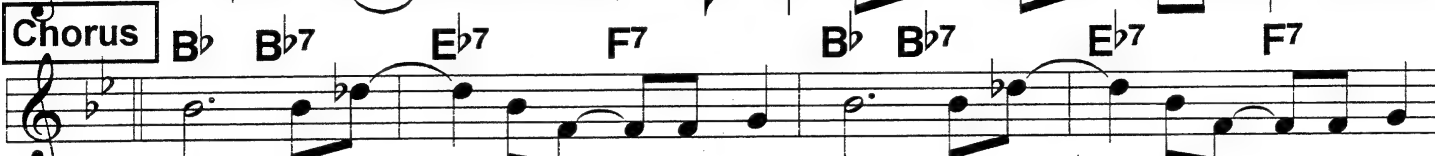
PNO Intro



Verse



Chorus



Out: last 8 bars 3 X

Ending



PNO Intro, Verse, Chorus, Solos, C, last 8 3 X--p, pp, ff, ENDING

Two Sleepy People

c. Hoagy Carmichael, 1936

Lilting 2-beat or 4/4

$\text{♩} = 84$

Chord symbols: E^b , $Fdim$, Fm^7 , B^b7 , E^b , C^7 , Fm^7 , B^b9 , E^bmaj^7 , C^7 , Fm^7 , A^bm , E^b , F^7 , A^b , B^b7 , E^b , $Fdim$, Fm^7 , B^b7 , E^b , C^7 , Fm^7 , B^b9 , E^bmaj^7 , C^7 , Fm^7 , A^bm , E^b , F^7 , B^b7 , E^b , E^b7 , A^b , B^b7 , E^b , B^b7 , E^b , Cm , G^7 , Cm , E^b , A^b , B^b7 , A^b , B^b7 , E^b , $Ddim$, C^7 , F^7 , Fm^7 , B^b+ , E^b , $Fdim$, Fm^7 , B^b7 , E^b , C^7 , Fm^7 , B^b9 , E^bmaj^7 , C^7 , Fm^7 , A^bm , E^b , F^7 , B^b7 , E^b .

Here we are,/ out of cigarettes,/ holding hands and yawning/
see how late it gets./

Two sleepy people, by dawn's early light and
too much in love to say good- night.///

Here we are,/ in the cozy chair,/ picking on a wishbone from the
frigidaire,/

Two sleepy people with nothing to say and too much in love to break a-
way.//Do you re-

Member the nights we used to linger in the hall./ Father didn't like you at
all.//Do you re-

Member the reason why we married in the fall?/To
rent this little nest, and got a bit of rest. Well

Here we are,/ just about the same,/ foggy little fella, drowsy little dame,/
Two sleepy people, by dawn's early light, and
too much in love to say good- night.//

Undecided

226

$\text{♩} = 162$
4/4 jump swing; easy swing

Opt. Modulate up going out Eb, F

Ella Fitzgerald hit w/Chick Webb;
c. Charlie Shavers, 1939

$\text{♩} = 192$ C F⁹

The musical score is written for a single melodic line in 4/4 time. It consists of eight staves of music. The key signature is one flat (Bb), and the tempo is marked as 192 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and ties. Chord symbols are placed above the staff at various points: D7, Dm7, Ab7, G7, C, F9, and C7. The score is a single melodic line, likely for a vocal or instrumental solo.

First you say you do and then you don't, and
then you say you will and then you won't, you're
Undecided now, so what are you gonna do?/// |||
Now you want to play and then it's no, and
when you say you'll stay that's when you go, you're
Undecided now, so what are you gonna do?/// //I've been

Sitting on a fence and it doesn't make much sense, 'cause
you
keep my in suspense and you know it. Then you
Promise to return, when you don't I really burn, well I
guess I'll never learn, and I show it.//

If you've got a heart and if you're kind, then
don't keep us apart make up your mind. You're
Undecided now, so what are you gonna do?/// |||

Under A Blanket Of Blue

Square 2-beat

1933

♩ = 96

Chords: Fm7, B♭+, E♭, Gm7, C7, B♭7, F7, Cm7, A♭m, E♭7.

Under a blanket of blue,/// just you and I be- neath the stars./
 Wrapped in the arms of sweet re-mance/ the night is ours. ///
 Under a blanket of blue,/// let me be thrilled by all your charms./
 Darling I know, my heart wil dance/ with- in your arms./ ///

|A summer night's magic// lenthrralling me so;///
 |The night would be tragic/ of you weren't here to share it my dear./

Covered with heaven a- bove,/// let's dream a dream of love for two.//
 Wrapped in the arms of sweet romance// under a blanket of blue.//|

Very Thought Of You, The

228

Lilting 2-beat

Al Bowlly/Ray Noble hit;
c. Noble, 1934

♩ = 102

Chord symbols: A^b, A^b6, A^b/B^b, A^b/B, A^b/C, B^b9, E^b7, A^bmaj⁷, Fm⁷, G+, G⁷, Cm, A^bm, Gm, B^b7, B^bm⁷, E^b7, A^b, A^b6, A^b6, A^b/B^b, A^b/B, A^b/C, B^b9, E^b7, A^bmaj⁷, Fm⁷, Ddim, E^b7, E^bdim, B^bm⁷, E^b7, A^b.

(The very) Thought of you, // And I for- get to do // the little
Ordinary things/ that ev'ryone ought to do. // I'm living
In/ a kind of daydream,/ I'm happy as a king, // and
Foolish thought it may seem/ to me/ that's ev'ry- thing./ The mere I-

Dea of you, // the longing here for you // you'll never
Know how slow the moments go 'till I'm near to you, // I see your
Face in ev'ry flower,/ your eyes in stars a- bove,/ it's just the
Thought of you, the very thought of you, my love. ///

Way You Look Tonight, The

Square 2-beat

Sinatra hit; c. Kern, 1936

$\text{♩} = 130$
 $\text{♩} = 116$

The musical score is written for a single melodic line in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as 130 beats per minute for the quarter note and 116 for the half note. The score consists of ten staves of music. The first staff begins with a whole note E-flat, followed by a half note C minor 7, a quarter note F minor 7, and a half note B-flat 7. The second staff continues with a half note E-flat, a quarter note C 7, a half note F minor 7, and a quarter note B-flat 7. The third staff starts with a half note E-flat 7, followed by a quarter note F minor 7, a half note G minor 7, and a quarter note B-flat 7. The fourth staff features a first ending: 1. E-flat, C minor 7, F minor 7, B-flat 7, followed by a second ending: 2. E-flat, B-flat 7. The fifth staff begins with a half note G-flat, followed by a quarter note G diminished, a half note A-flat minor 7, and a quarter note D-flat 7. The sixth staff continues with a half note G-flat, a quarter note B-flat minor 7, a half note A diminished, a quarter note A-flat minor 7, and a half note D-flat 9. The seventh staff starts with a half note G-flat, a quarter note G diminished, a half note A-flat minor 7, and a quarter note D-flat 9. The eighth staff begins with a half note G-flat, followed by a quarter note E-flat minor 7, a half note E-flat diminished, a quarter note F minor 7, and a half note B-flat 7. The ninth staff continues with a half note E-flat, a quarter note C minor 7, a half note F minor 7, and a quarter note B-flat 7. The tenth and final staff starts with a half note E-flat 7, followed by a quarter note F minor 7, a half note G minor 7, a quarter note B-flat 7, and a half note E-flat, concluding with a quarter rest.

Chords and notes shown in the score:

- Staff 1: E \flat , Cm 7 , Fm 7 , B \flat 7
- Staff 2: E \flat , C 7 , Fm 7 , B \flat 7
- Staff 3: E \flat 7 , Fm 7 , Gm 7 , B \flat 7
- Staff 4: 1. E \flat Cm 7 Fm 7 B \flat 7 2. E \flat B \flat 7
- Staff 5: G \flat , Gdim, A \flat m 7 , D \flat 7
- Staff 6: G \flat , B \flat m 7 , Adim, A \flat m 7 , D \flat 9
- Staff 7: G \flat , Gdim, A \flat m 7 , D \flat 9
- Staff 8: G \flat , E \flat m 7 , E \flat dim, Fm 7 , B \flat 7
- Staff 9: E \flat , Cm 7 , Fm 7 , B \flat 7
- Staff 10: E \flat , C 7 , Fm 7 , B \flat 7
- Staff 11: E \flat 7 , Fm 7 , Gm 7 , B \flat 7 , E \flat

We Three

230

Tommy Dorsey, Ink Spots hit;
Brenda Lee; c. 1940

Smooth lilting 4/4

♩ = 96

The musical score is written for piano and guitar in 4/4 time. It consists of eight staves. The piano part (treble clef) features a melodic line with various chords and triplets. The guitar part (treble clef) provides harmonic support with chords and some melodic lines. The chords are: F, D^b7, F, F7, E7, E^b7, D7, G⁹, C⁹, C+, F⁶, Fdim, Gm⁷, C7, F, D^b7, F, F7, E7, E^b7, D7, G⁹, C⁹, F, B^b, F, Fdim, F7, B^b, F+, B^b, Gdim, G7, Gm⁷, Gm⁷^b5, C7, C+, F, D^b7, F, F7, E7, E^b7, D7, G⁹, C⁹, F, B^b, F.

(We) Three/ we're all a- lone /// living in a memor- y.//My
Echo//, my shadow// and me.// /// We
Three// we're not a crowd,// we're not even compan- y.//My
Echo//, my shadow// and me.// /// What

Good is the moonlight, the silvery moonlight that shines above/ ///
I walk with my shadow, I talk to my echo, but
where is the one I love?//We

Three, we'll wait for you,/// even till eternit- y,//My
Echo,//my shadow,//and me./// ///|

We'll Meet Again*Lilting rhythmic 2-beat or 4/4*

Vera Lynn hit; 1939

$\text{♩} = 106$

Chords: G, B⁷, E⁷, E⁺, A⁷, C^{m6}, D⁷, G, B⁷, E⁷, E⁺, A⁷, A^{m7}, D⁷, G, G⁷, G⁺, C, A⁷, D⁷, G, B⁷, E⁷, E⁺, A⁷, A^{m7}, D⁷, G

We'll/ meet a- gain,/ don't know where,/ don't know when,//but I
 Know we'll meet a- gain some sunny day./// ///
 Keep/ smiling through/ just like you/ always do//till the
 Blue skies drive the dark cloudds far a- way./// /So will you

 Please say hello/ to the folks that I know, tell them
 I won't be long./ /||They'll be
 Happy to know that as you saw me go, I was sing-/ing this song.///

 We'll/ meet a- gain,/ don't know where,/ don't know when,//but I
 Know we'll meet a- gain some sunny day./// ///|

What A Difference A Day Made

232

4/4 Ballad; originally rhumba/Bolero

Dinah Washington hit;
c. Grever, 1934

$\text{♩} = 100$

The musical score is written for piano in 4/4 time with a tempo of 100. It consists of eight staves of music. The key signature has one flat (B-flat). The score includes various chords and triplet markings. The chords are: Gm7, C7, F, Gm, Eb7, C7, C+, F, Em7, A7, Em7, A7, Dm7, G7, C7, Gm7, C7, F, Gm, Eb7, C7, C+, F7, Cm7, F7, Bbmaj7, Bbm6, Fmaj9, Fdim, Gm7, C7, F.

(What a difference a) Day/ made,/ twenty-four little
hours./// /Brought the sun and the
Flow-ers/ where there used to be rain,/// /my yesterday was
Blue/ dear/ /today I'm part of you/ dear/ my lonely nights are
Through/ dear/ since you said you were mine./// /What a difference a

Day/ makes,/ there's a rainbow be fore/ me./ skies above can't be
Stor-/my/ /since that moment of bliss/ that thrilling kiss, it's heaven
When/ you/ /find romance on your men-/ue/ /What a difference a
Day/ makes/ |and the difference is you./// |||

What A Little Moonlight Can Do

Hot 2-beat romp

Billie Holiday classic, 1934

♩ = 256

C

Gdim

The musical score is written for a single melodic line in 4/4 time, with a tempo of 256 beats per minute. The key signature is C major. The score consists of 12 staves, each containing a melodic line and a series of chords. The chords are: C, Gdim, G7, Dm7, G+, C7, F, Fm, C, A7, D7, 4 G7, Gdim, F, Cdim, C, Gdim, 4 G7, 8, Dm7, E7, 12 Am7, C7, 16, F, Fm, C, Gdim, G7, C, Fm, C, G7, C. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and ties. The final measure of the 12th staff is a whole note C chord.

What Is This Thing Called Love

234

$\text{♩} = 160$
Brisk 4/4; or $\text{♩} = 132$
moderate 2-beat

Artie Shaw classic, 1939;
Cole Porter, 1929

$\text{♩} = 194$

(What) is this thing/ //called/ love?/// |||This
Funny thing/ //called/ love?/// |||Just
Who can solve/ /it's myster- y?/// |||Why
Should it make/ /a fool of me?/// |||I

Saw you there/ /one wonderful day./// |||You
Took my heart/ /and threw it a- way./// |||That's why I

Ask the Lawd/ /in heavens a- bove,/// |||What
Is this thing/ //called/ love?/// |||

What More Can I Ask?

Al Bowlly-Ray Noble, 1934

Lilting 2-beat

$\text{♩} = 102$ C7 Fmaj7 Fdim C7 Cdim7 C7

Fmaj7 Fdim C7 Cdim C7 E♭ F7

B♭ D7/A Gm A7 Dm

G7 D♭7 C7 Cdim C7

Fmaj7 Fdim C7 Cdim7 C7

F7 Fdim F7 B♭ B♭+ B♭m A♭dim7

F Cm D7 Gm B♭+ B♭m

F G7 G7 C7 3 F

(What more can I) Ask/// /than your arms a- round/ me/ /What more do I
 Need/// /now your lips have found/ me?/ //Even
 Though/ we may re-/a-/ lize/// //we're living
 In// a fool's/ para- dise./// /What's sweeter to

 Hear/// /than love's old sweet sto-/ry?/ /What matter my
 Dear,/// /if you're not sin- cere?/// /For when the
 Moon's above,/ /you whisper words of love,/ /this must be
 Hea-/ven/ /what more can I ask./// /|||

What's New

236

Bob Crosby hit; Artie Shaw;
Linda Ronstad -Nelson Riddle
c. Bob Haggart, 1939

Solid 4/4, expressive or rhythmic

♩ = 96

(What's) New?/// How is the world treating
you?/// You haven't changed a
Bit,/// Lovely as ever, I must admit./ ||What's
New?/// How did that romance come through?/// We haven't met since
Then./// Gee but it's nice to see you again. |||What's
New?/// |Probably I'm boring you,/// But seeing you is
Grand,/// and you were sweet to offer your hand./ I understand. A-
Dieu./// |Pardon my asking what's new?/// Of course you wouldn't
Know./// I haven't changed, I still love you so./ |||

When A Woman Loves A Man

c.Hanighen & Mercer,1934

Lilting 4/4 or 2-beat

The musical score is written for a single melodic line in 4/4 or 2-beat time, featuring a variety of chords. The key signature has one flat (B-flat). The score is organized into four systems, each with a treble clef staff and a corresponding chord line. The chords are as follows:

- System 1: F, C7, F, A^bdim7, C7, D7, Fm, Cm⁶, D7 -
- System 2: Gm7, C7, Gm7, C⁹, E7, F, D7(b9), Gm7, C7
- System 3: F, C7, F, A^bdim7, C7, D7, Fm, Cm⁶, D7 -
- System 4: Gm7, C7, Gm7, C⁹, F, F7, Bdim7, B^bm, F
- System 5: A7, Em7, A7, Em7, D7, Am⁹, D7, Am⁹
- System 6: G7, Dm7, G7, Dm7, Gm7, G^bdim7, Gm7, C7
- System 7: F, C7, F, A^bdim7, C7, D7, Fm, Cm⁶, D7 -
- System 8: Gm7, C7, Gm7, C⁹, F, F7, Bdim7, B^bm, F

Maybe he's not much,/ / he's just another man,/ doin' what he
can.//But

What does she care,/ when a woman loves a man./// ///

She'll just string along/ //all through thick and
thin,/ till his ship comes in.// It's

Always that way,/ when a woman loves a man./// //She'll be the

First one to praise him when he's goin' strong/
the last one to blame him when ev'rything's wrong;/
It's such a once-sided game that they play,/
|but women are funny that way./

After she's a fool,/ //she'll say "Yes, I know"/ but I love him so.// And
That's how it goes,/ when a loves a man./// ///

Where Or When

238

Slow square 2-beat

c. Rodgers, 1937

♩ = 104

Chord symbols: E^b , E^b6 , E^bmaj7 , A^bmaj7 , $Fm7$, B^b7 , E^b , B^b7 , E^b , E^b6 , E^bmaj7 , A^bmaj7 , $Fm7$, B^b7 , E^bmaj7 , E^b6 , $Dm7$, $G7$, Cm , $Fm7$, $G7$, Cm , $Fm7$, $Cm7$, $F7$, $Fm7$, B^b7 , E^b , E^b6 , E^bmaj7 , E^b+ , Fm , Gm , Fm , Gm , Fm , B^b7 , E^b .

White Cliffs Of DoverVera Lynn, Glenn Miller,
Jimmy Dorsey, 1942

Smooth 4/4 or 2-beat

♩ = 110

The musical score is written for a single melodic line in 4/4 time, with a tempo of 110 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of nine staves of music. Chord symbols are placed above the notes: E♭, Gm, E♭7, A♭, E♭, Fm7, B♭9, E♭, Cm7, Fm7, B♭7, E♭, Gm, E♭7, A♭, E♭, Fm7, B♭9, E♭, Fm7, E♭, E♭7, A♭, A♭+, A♭, E♭, E♭7, A♭, Fm, Cm, Cm7, F7, Fm7, B♭7, E♭, Gm, E♭7, A♭, E♭, Fm7, B♭9, E♭, Fm7, E♭. The melody includes triplet markings (3) over the eighth notes in the fifth and sixth staves.

(There'll be) Blue/ birds/ over/ the White/ Cliffs of Dover,/ to-
 Mor-/ow/ just you wait and see./// /| There'll be
 Love/ and/ laughter/ and peace/ ever after,/ to-
 Mor-/row/ when the world is free./// ///The

 Shepherd will tend his sheep,// the
 valley will bloom a- gain// and
 Jimmy will go to sleep// in his own little room a- gain/ there'll be

 Blue/ birds/ over/ the White/ Cliffs of Dover,/ to-
 Mor-/ow/ just you wait and see./// ///|

Woodchopper's Ball

240

Straight ahead light 4/4 swing

Woody Herman classic, 1939

♩ = 180

C⁶ **C⁹** **C⁹** **C⁶** **Dm⁷** **C⁹** **C⁶** **Dm⁷** **G⁷** **1. C⁶** **2. C⁶**

CLAR. Solo; ad lib 2nd X

C **C⁷** **F⁷** **C** **G⁷** **C**

Solos **C** **C⁷** **F⁷** **C** **G⁷** **C**

3 X p, pp, ppp

C⁶ **G⁷** **G⁷** **C⁶** **Dm⁷** **G⁷** **1. C⁶** **3. C**

Yes Indeed (1)

Tommy Dorsey hit; Sy Oliver, 1940

4/4 strong clap hands gospel feel

♩ = 140

Intro

The musical score is written for guitar in 4/4 time, featuring a strong, rhythmic feel. It consists of two main sections, A and B, each with four staves of music. The key signature has one flat (Bb). The tempo is marked as 140 beats per minute. The score includes various chords such as F, Bb, F, Bb, Eb, Bb, C7, Dm7, Gm7, Fdim, Bbm6, and Gm9. The melody is simple and catchy, with a strong emphasis on the downbeat. The score is written in a clear, legible font, with the chords and notes clearly marked.

(You'll) Shout when it hits you, Yes Indeed (Yes! Yes!) || Yes you'll
Shout when it hits you, Yes Indeed. /// When the spirit moves
You, you'll shout "Hallelujah (I mean) When it hits
you/ you'll holler Yes Indeed, (Yes! Yes!) It comes out

// if it's in you, Yes Indeed!// (Yes Indeed) || Makes you
Shout "Jack, it sends you!" Yes Indeed. // When the jive starts
jumpin', | you'll shout "Let me in there " (Well alright then), when it
hits You, you'll shout "YES INDEED!"

Yes Indeed (2)

Vocal 2 X,
(Phrasing approx.)

C

(Yes! Yes!)

F B \flat F B \flat F

F C7

F7 Bdim B \flat (I Mean)

(Yes! Yes!)

1. B \flat F

2. F **D** F *Start ppp, louder each X*

1. 2. G

G

1. 2. A \flat

A \flat D \flat A \flat D \flat A \flat

1. D \flat 2. B \flat

B \flat B \flat 7 E \flat E \flat dim B \flat

B \flat F7 E \flat B \flat E \flat B \flat

Shout: "Yes in- deed!!!"

The musical score is written for a single melodic line in treble clef. It begins in the key of B-flat major (two flats) and contains several key changes. The notation includes various chords (F, B-flat, F7, Bdim, C7, D, G, A-flat, D-flat, B-flat7, E-flat, B-flat7) and phrasing slurs. There are two first endings and one second ending. The score includes performance instructions such as 'Vocal 2 X, (Phrasing approx.)', 'Start ppp, louder each X', and 'Shout: "Yes in- deed!!!"'. The piece concludes with a double bar line.

Yesterdays (1)

Solid 4/4 swing or easy 2-beat, same tempo

Artie Shaw classic;
c. Kern, 1933

♩ = 120

The musical score is written for piano in 4/4 time, with a tempo of 120 beats per minute. It consists of nine staves of music. The key signature has one flat (B-flat). The chords and melody are as follows:

- Staff 1: Chords Dm, Gm, Dm, Gm. Melody: D4 (half), E4 (quarter), F4 (quarter), G4 (half).
- Staff 2: Chords Dm, Dm7, Dm6, E7. Melody: A4 (quarter), B4 (quarter), C5 (quarter), D5 (half).
- Staff 3: Chords A+7, D+9, G7, C+9. Melody: E5 (half), F5 (quarter), G5 (quarter), A5 (half).
- Staff 4: Chords F7, Bb, Gm7b5, Dm, Gm, A7. Melody: Bb4 (half), C5 (quarter), D5 (quarter), E5 (half).
- Staff 5: Chords Dm, Gm, Dm, Gm. Melody: F5 (half), G5 (quarter), A5 (quarter), B5 (half).
- Staff 6: Chords Dm, Dm7, Dm6, E7. Melody: C6 (half), D6 (quarter), E6 (quarter), F6 (half).
- Staff 7: Chords A+7, D+9, G7, C+9. Melody: G6 (half), A6 (quarter), B6 (quarter), C7 (half).
- Staff 8: Chords F7, Bb, Gm7b5, Dm, Gm, A7. Melody: D7 (half), Eb7 (quarter), F7 (quarter), G7 (half).
- Staff 9: Chord D. Melody: A5 (half), B5 (quarter), C6 (quarter), D6 (half).

Out Chorus

The musical score for the 'Out Chorus' is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: Dm, Gm, Dm, Gm
- Staff 2: Dm, Dm⁷, Dm⁶, E⁷
- Staff 3: A⁺⁷, D⁺⁹, G⁷, C⁺⁹
- Staff 4: F⁷, B^b, Dm, Em, A⁷
- Staff 5: Dm, Gm, Dm, Gm
- Staff 6: Dm, Dm⁷, Dm⁶, E⁷
- Staff 7: A⁺⁷, D⁺⁹, G⁷, C⁺⁹
- Staff 8: F⁷, B^b, Dm, Gm⁹, A⁷, D
- Staff 9: D

The melody features eighth and sixteenth notes, often beamed together, and includes triplets in measures 10 and 14. The piece concludes with a final D chord on the ninth staff.

Wrap Your Troubles In Dreams

Light 2-beat or moderate 4/4

c. Harry Barris, 1931

♩ = 128

The musical score is written for a single melodic line in 4/4 time. It consists of eight staves of music. The key signature is one flat (B-flat), and the tempo is marked as 128 beats per minute. The score includes various musical notations such as quarter notes, eighth notes, and rests. Above the staves, there are 28 chord symbols: C, Em, C⁶, G⁺, C⁶, E⁷, Am⁷, D⁹, Dm⁷, G⁺, C, G⁺, C, Em, C⁶, G⁺, C⁶, E⁷, Am⁷, D⁹, Dm⁷, G⁺, C, E⁷, Am, B⁷, E⁷, A⁷, D⁷, G⁺, C, E⁷, Am, B⁷, E⁷, A⁷, D⁷, G⁺, C, G⁺, C, Em, C⁶, G⁺, C⁶, E⁷, Am⁷, D⁹, Dm⁷, G⁺, C.

(When) Skies are cloudy and gray, // they're only grey for a day, // so
 Wrap your troubles in dreams, // and dream your troubles a- way, // un-
 Til that sunshine peeps through, // there's only one thing to do, // just
 Wrap your troubles in dreams, // and
 dream your troubles a- way. / Your /

 Castles may tumble, that's fate after all, / life's really funny that way. ///
 No use to grumble, just smile as they fall, /
 weren't you king for a day? / Say, /

 Just remember that sunshine // always follows the rain, // so
 Wrap your troubles in dreams, // and dream your troubles a- way. ///

You Always Hurt the One You Love

244

1944

Originally a waltz; 4/4 phrasing optional

♩ = 120

Chords indicated in the score: B \flat , F 9 , Cm, Cm 7 , F 7 , F $^+$, B \flat , B \flat 7 , E \flat , C 7 , F 9 , B \flat , B \flat maj 7 , A 7 , Cm, G 7 , C 7 , F 7 , B \flat .

(You) Always hurt the one you love, the
One you shouldn't hurt at all./// /// You
Always take the sweetest rose, and
Crush it till the petals fall./// /// You

Always break the kindest heart, with a
Hasty word you can't re- call./// /// So

If I broke your heart last night, It's be-
Cause I love you most of all./// /// |

You Brought A New Kind Of Love To Me

♩ = 128

Abo = Abdim

Benny Goodman hit, Maurice
Chevalier hit, 1930

4/4 swing; 2-beat

♩ = 144

The musical score is written for a single melodic line in 4/4 time, featuring a swing feel. The key signature has three flats (B-flat major or D-flat minor). The tempo is marked as 128 beats per minute (♩ = 128), and the performance tempo is 144 (♩ = 144). The score consists of eight staves of music. Chord symbols are placed above the notes: Bbm7, Eb7, Ab, Ab7, Ab, Bbm7, F7, Bb7, Eb7, Ab, Ab7, Ab, Bbm7, F7, Bb7, Eb7, Ab, Bb, Fm, C, Ab7, Fm6, Db7, C7, Fm, Eb, Gm, Cm7, Eb, Bb7, Eb7, Bbm7, Eb7, Ab, Ab7, Ab, Bbm7, F7, Bb7, Eb7, Ab. There are also triplets indicated by a '3' over a group of notes.

(If the) Nightingales could sing like you, they'd
sing much sweeter than they do, for
You brought a new kind of love/ to/ me./// ||| If the
Sandman brought me dreams of you, I'd
want to sleep my whole life through, for
You brought a new kind of love/ to/ me./// /I know
that

I'm the slave/, you're the queen, but
still you can under- stand//that under-
Neath it all/ you're the maid/ and I am only a
man.//I would

Work and slave/ the whole day through, if
I could hurry home to you, for
You brought a new kind of love/ to/ me./// /|||

You Do Something To Me

246

c. Cole Porter, 1929

$\text{♩} = 172$
Square 2-beat; 4/4 or hot shuffle

$\text{♩} = 144$

You/// do/// something/ to me,///
Something/ that simply mysti- fies/// me.///
Tell/// me,/// why should/ it be,///
You have/ the pow'r to hypno- tize/// me?///

Let/// me/// live/ 'neath your spell,///
Do/ do that voo-/ doo that you/ do so well.//For

You/// do/// something/ to me,// that
Nobod-/ y else/ could/ do./// |||

You Made Me Love You

Floridly, rhythmic lilting 2-beat

Harry James classic; c. 1913

♩ = 100

You made/ me love/ you I didn't wanna do it, I didn't wanna do it,
 |You made me want/ you/
 and all the time you knew it, I guess you always knew it.
 You made me hap- py sometimes, you made me glad///
 But thre were times / dear, you made me feel so bad.///

 You made/ me sigh/ for, I didn't wanna tell you, didn't wanna tell you,
 |I want some love/ that's/ true, yes I do, 'deed I do, you know I do.
 Gimme, gimme what I cry for, you
 know you got the brand of kisses that I'd die for,
 |You know you made me/ love you./// |||

You Turned the Tables On Me

248

Moderate 4/4 swing

Goodman hit, 1936

♩ = 132

Chord symbols: C7, Fdim, Gm⁶, Adim, Gm, C7, C+, F, C7, Fdim, Gm⁶, A^o, Gm, C7, C+, F, F7, B^b, B^bm, Am⁷, A^bdim, Gm⁷, A^bdim, Am, D⁷, C7, Fdim, Gm⁶, Adim, Gm, C7, C+, F, F, F7, F⁹, B^b, B^bm⁶, E^b⁹, F, Dm⁷, G⁹, F⁶, Fdim, Gm⁷, C7, F.

(You turned the tables on) Me/// / And now I'm
falling for you.// | You turned the tables on
Me/// / I can't be- lieve that it's true./ I always
Thought when you brought the lovely presents you brought why
hadn't you brought me more./// But
Now if you'd come I'd welcome anything from the
five and ten cent store. You used to call me the

Top/// /you put me up on a throne/ you let me fall with a
Drop/// /and now I'm out on my own,/ //But after
Thinking it over and o/ver/ | I got what was coming to me.///
Just like the sting of a bee, you turned the tables on me.///

You'd Be So Nice To Come Home To

4/4 swing, 2-beat, Bossa Nova

c. Cole Porter, 1942

♩ = 134
♩ = 158

Chords: Bm7 E7 Am Bm7 E7 Am Am C7 F6 C+ F6 Dm7 B7 E7 Ddim Am Am6 F7 B7(b9) E7 B7 E7 Bm7 E7 Am Bm7 E7 Am Am C7 F6 C+ F6 Cdim C F6 F Fm6 C Ab7 D7 G7 C

(You'd be) So/// nice/ to com home/ to,/ // you'd be
So/// nice/ by the fire./// //While the
Breeze// on high/ sang a lull-//a- by/ you'd be
All/// that I/ could de- sire./// //Under

Stars/// chilled/ by the win-/ter,/ //under tan
August moon,/ burn-/ing a- bove,/// //You'd be
So/// nice/ you'd be par-//a- dise/ to come
Home/ to/ // and/ love./// //||

You'll Never Know

250

Smooth 4/4, legato

c. Warren, 1943

♩ = 100

Chords: F, D^b7, Gm, Gm, C⁷, F, Fmaj⁷, F⁶, F, F, Fdim, Gm, D⁷, Gm, Gm, C⁷, Am⁷, D^b7, Gm, C⁷, F, D^b7, Gm, Gm, C⁷, D⁷, Am⁷, Ddim, D⁷, Ddim, Gm, Gm⁷(^b5), F, A⁷, Cm, D⁷, Gm, G⁷, C⁷, F.

You'll never know just how much/ I/ miss/ you/ ///
 You'll never know just how much/ I/ care./// ///
 And if I tried, I still couldn't hide/ my love/ for/ you///
 You ought to know,/ for haven't I told you
 so,// a million or more/ times.

 You went away and my heart/ went/ with/ you./ ///
 I speak your name in my ev-/ry/ prayer./// //If there is
 Some other way/ to prove that I love you, I swear I don't know how.///
 You'll never know if you don't/ know/ now./// ///

You're Driving Me Crazy

$\text{♩} = 148$
4/4; various tempos

c. Donaldson, 1930

Chorus

Musical score for the Chorus of "You're Driving Me Crazy". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. The chords are indicated above the staff: F, Fdim, Gm7, C7, G7, C9, F, Gm7, Fdim, F, Fdim, Gm7, C7, G7, C7, F. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes.

Verse

Musical score for the Verse of "You're Driving Me Crazy". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. The chords are indicated above the staff: E7, Am, D7, Gm, Bbm, F, G7, C7, E7, Am, D7, Gm, Bbm, F, G7, C7, C+. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes.

You're Getting To Be A Habit With Me

252

Bing Crosby; c. Warren, 1932

Square 2-beat

♩ = 120

The musical score is written for a single melodic line in 4/4 time, marked 'Square 2-beat' with a tempo of 120. The key signature has one flat (Bb). The score consists of seven staves of music. Chord symbols are placed above the notes: Bb, Dm, C7, Am, Bb, C7, F, Am, Bb, Dm, C7, Am, Bb, C7, F, Am, Gm7, C7, F, Ddim, Gm7, C+, F, Gm7, C7, F, Dm, Em, G7, C7, F7, Bb, Dm, C7, Am, Bb, C7, F, E7, A7, D7, Gm, E7, A7, D7, Adim, Gm, G7, C7, F, A7, Am7, D7, Adim, Gm, C7, F. The score includes triplet markings (3) and a double bar line at the end.

(Ev'ry) Kiss, ev'ry hug seems to act just like a drug, you're
getting to be a habit with me.//Let me
Stay in your arms, I'm ad- dicted to your charms, you're
getting to be a habit with me.//

|I used to think your love was something that I could
take or leave a- lone//|

|But now I couldn't do with- out my supply, I
need you for my own.//Oh I

Can't break away I must have you every day/ as
regularly as coffee or tea,// you've
Got me in your clutches and I can't get free/ you're
getting to be a habit with me, (can't break it) you're
Getting to be a habit with me.//

You're Gonna Lose Your Gal

c. 1933

Driving 4/4

♩ = 160

B \flat B \flat A \flat F $+$ B \flat

B \flat Bdim Cm F 7 G \flat 7

B \flat Fm G 7 C 7 F 7 1. B \flat F 7

2. B \flat E \flat 7 B \flat E \flat 7 B \flat E \flat 7

B \flat E \flat B \flat C 7

B \flat F $+$ B \flat A \flat F $+$ B \flat

B \flat Bdim Cm F 7 G \flat 7

B \flat Fm G 7 C 7 F 7 B \flat

(You're gonna lose your) Gal,/// you're gonna lose your gal./// ///

Acting like a two-time lover, keeping kisses under cover

You'll wake up and soon discover,

you're gonna lose your gal. You're gonna lose your

Gal, you're gonna fret a- way,/// you're bound to get that way.///

How can you be so conceited, take a heart and then mistreat it.

You can't have your cake and eat it,

you're gonna lose your gal. And when she's

Gone,/// /she won't come back,/// /they don't come

Back/ won't come back/ once they're gone./// /You're gonna be sur-

Prised,/// /you never real- ized,/// ///

Someone else can treat her nicer, someone else can shoes and rice her

Someone else can paradise her, you're gonna lose your gal.///

Zing Went the Strings Of My Heart

254

$\text{♩} = 148$
2-beat, swing, shuffle, rock'n'roll ballad, twist

Judy Garland, 1943;
revived as "Beach
music"; c. 1935

$\text{♩} = 166$

Chord symbols: E^b , Cm , Fm , B^b7 , A^b , A^bm , E^b , F^9 , B^b7 , B^bdim , B^b7 , F^9 , B^b7 , B^b+ , E^b , A^bm , E^b , Fm^7 , B^b7 , E^b , Fm^7 , B^b7 , E^b , $Am^7(b5)$, D^7 , E^b , F^7 , B^b7 , Fm^7 , B^b+ , E^b , Cm , Fm , B^b7 , A^b , A^bm , E^b , F^9 , B^b7 , B^b+ , E^b , A^bm , E^b .

As rock'n'roll ballad, drums do triplets,
rhythm does slow chung-ka-chung-ka shuffle

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